Indian Education for All

Model Teaching Units

Language Arts - Elementary Level

Volume One

Developed by the Office of Public Instruction

Montana
Office of Public Instruction
Denise Juneau, State Superintendent

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Indian Education for All
Model Teaching Units – LANGUAGE ARTS – ELEMENTARY LEVEL – Volume One

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Emerging Literacy and "The Little Duck – Sikihpsis:" Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit written by Tammy Elser

Unit Introduction

In this week long unit, primary students will develop awareness of the Cree people and language, powwow celebrations and several Essential Understandings about Montana Tribes. In addition, they will practice and deepen key literacy skills while engaged in the story of Little Duck, an endearing character seeking his place in the world – and attempting, but failing, to pass as a Cree dancer.

Anchor Text

Cuthand, Beth. *The Little Duck Sikihpsis.* Translated by Stan Cuthand. Vancouver, British Columbia: Theytus Books, 1999.

Support Texts

Adams, Lorraine, and Lynn Bruvold. *The Powwow.* British Columbia: Eagle Crest Books, 2003.

Ager, Simon. *Cree syllabary.* 1998-2008. http://www.omniglot.com/writing/cree.htm

Harjo, Joy. *The Good Luck Cat.* Edited by Paul Lee. New York, New York: Harcourt, 2000.

Harvey, Roger, Ronda Howlett, Hope Litzsinger, Kathy Felsman, and Jan Bennett. *Arlee Powwow Big Book.* Arlee: Arlee Elementary School, 1995.

Leitich Smith, Cynthia. *Jingle Dancer.* Edited by Cornelius Van Wright and Ying-Hwa Hu. New York, New York: Morrow Junior Books, 2000.

Fast Facts

Genre	Picture Book
Suggested Grade Level	K-3 (The following unit consists of 5 lessons, and was developed for K-1 emergent readers with literacy lessons based on your classroom assessments of student strengths and needs.)
Tribe (s)	Cree
Place	A traditional camp during a celebration.
Time	In the past, but after the Cree had acquired the horse.

About the Author and Illustrator

Beth Cuthand was born in 1949 and grew up in Saskatchewan and Alberta, Canada. She is Cree and has a graduate degree in creative writing from the University of Arizona. In addition to this picture book for children, Beth Cuthand writes poetry and short stories and has contributed to a popular anthology of Native American authors titled *Reinventing the Enemy's Language: Contemporary Native Women's Writing in North America.*

Mary Longman Aski-Piyesiwiskwew is Saulteaux and is a celebrated visual artist from the Gordon Band located near Punnichy, Saskatchewan. Of her work, Mary writes on her web-site, "The creative process of art production is an activity that I have always enjoyed since my child hood. As far back as I can recall, I observed details around me; colors, shapes, textures, forms of life, interactions of life and I translated these perceptions in a poetic way through the art medium." These aesthetics are evident in the vibrant illustrations of *The Little Duck –Sikihpsis.*

Text Summary

The back cover of this picture book provides a fine summary. "An enchanting children's story about a little mud duck who wanted to be a handsome Plains Cree dancer, and how the Cree helped him be happy with himself as a duck." Universal themes are present in the text emphasizing self- acceptance, loneliness and community. The story takes place in a traditional Cree encampment, during a celebration. While the book is set in the past, the descriptions of the Cree dance are consistent with contemporary Powwow celebrations. This is a bilingual text, written in both English and Cree and includes the entire text in Cree syllabary at the end.

Materials

- Picture book *The Little Duck*
- PC access
- Arlee Powwow Book (download from http://www.arleeschools.org/2009101111183348430/blank/browse.asp?A=383&BMDRN=2000&BCOB=0&C=55428
- Cree syllabary, (download from http://www.omniglot.com/writing/cree.htm)
- Other Powwow books (see bibliography)
- Chart paper
- Markers
- Drawing paper (11 ½ by 14) folded into thirds, for each student
- Pocket chart (optional)
- Sentence strips (for silly sentences)
- White board
- Montana, US and North America Maps

Implementation Level, Essential Understandings and MT Content Standards

Implementation Levels		Essential Understandings - Big Ideas				Montana Content Standards	
4	Social Justice	X	1-There is great diversity between tribes.		4-Tribes reserved a portion of their land-base through treaties.	**Reading** – 1.1,1.2,1.3,1.4,1.5, 2.1,2.2,2.3,2.4,2.S, 2.6,2.7,2.8,4.1,4.2, 4.3,4.4,4.5,S.1	**Social Studies** - 3.1,3.2,6.1,6.2, 6.3,6.4,6.6 **World Languages** – 4.1,4.2,4.3,4.4,8.1
3	**Transformative**	X	2-There is great diversity between individuals within any tribe.		5-History is told from subjective experience and perspective.		
2	Additive	X	3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.		6-Federal Indian policies shifted through seven major periods.	**Literature** – 1.1,1.2,1.3,1.4,1.S, 1.6,2.1,2.2,2.3,3.1, 4.1,4.2,4.3, **Writing** – 1.2,2.1,2.2	**Listening/Speaking** - 1.1,2.1,2.2,2.3,2.4, 2.S,3.3
1	Contributions				7-Three forms of sovereignty exist in the US - federal, state, & tribal.		

See OPI web-site for detailed information on Bank's Approaches, Essential Understandings, and Montana Content Standards

Overarching Learning Targets

- I picture a story in my head as it is read to me. (visualizing)
- I connect what I already know to a story to more deeply understand it. (schema)
- I am aware of the tradition of powwows in American Indian cultures. (EU 3)
- I listen attentively.
- I use what I understand about language to write a short message.

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. As a standalone read aloud, this book can be presented including the book walk, predictions, uninterrupted reading, discussion and possible re-reading (Day One steps) in about 20-30 minutes. The lesson design provided here uses *The Little Duck* as an anchor text with lessons, extensions, and companion texts that can unfold over a week with 20-30 minutes per day devoted to returning to the themes in the book, contextual information related to the Cree, Powwow traditions and cultural values presented in the story. Using the five day plan, systematic, explicit and mindful teaching of emergent literacy skills are provided in the context of a great story, interesting culture and beautifully written and illustrated picture book.

Teacher Tip: Reading aloud well takes practice! Always read the book in advance. Your own children will love having you try it out on them. If you have several children in your classroom who would benefit from the extra attention and a pre-reading of the book, ask them if you can practice in front of them during prep a day before the whole class read aloud. You will be amazed at how much this extra support will help in terms of attention, participation, interest and importantly, comprehension.

Day One

Targets Day One

- I listen attentively.
- I retell details from a story read to me.
- I draw the beginning, middle and end of a story.

Before Reading - Book Walk

1. Conduct a book walk to build new background knowledge, activate prior knowledge and engage students.
2. Introduce the book, author, and illustrator.
3. Write the book title on the board and say slowly providing one to one matching support. This is a good opportunity to pre-teach the high frequency words "the" and "little, and introduce students to the word "duck" and rhyming word "luck."
4. As a group, make predictions about the book based on the title and the front and back cover art.
5. Write these predictions on the board or chart paper where students can see them.
6. Again, vocalize words as you write predictions made by your students. They learn phonics in context from writing and watching you write and talk about your thinking as you write and reread what you have written. This is important modeling and language experience.

<u>During - Book Read</u>

7. Read the entire story aloud to the students for pure enjoyment.

> *Teacher Tip:* Avoid interrupting the first reading of a story to conduct explicit teaching of phonemic awareness, phonics or sight word attack skills. These teacher intrusions distract students from comprehension and will be addressed later in the lesson. The only interruptions during the first reading of any story should be selective support for comprehension. Sometimes, these are actually invited by the author in the form of a question or prompt to make a prediction or to solve a problem.

<u>After - Book Talk</u>

8. Refer students back to the list of predictions made at the end of the book walk. Ask, them:
    - Which of our predictions turned out to be correct?
    - Which ones were partly true?
    - Which ones were not true, now that we have read the story?
9. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
    - We predicted.....
    - What did the book say?
10. Invite discussion of the story and as it unfolds, go back to the book to confirm and support students' comprehension. Discussion questions focused on the plot, characters and Essential Understandings might include:
    - What was Little Duck's problem? (p. 1-6)
    - How did he try to solve it at the beginning of the story? (p. 7-12)
    - Who tried to help him? How? (p.13-18)
    - Why were the Cree people unable to help Little Duck? (p. 13-18)
    - What happened to him when he tried to be something he was not? (p. 19-22)
    - How did Little Duck finally solve his problem? (p. 23-24)
11. Have students make "beginning, middle and ending" story maps by drawing three pictures to retell the story of *The Little Duck*. You may choose to have them do this on 11 by 14 inch legal size copy paper, folded into thirds, or any format of your choice to accommodate the needs of your students--one picture for the beginning of the story, one for the middle of the story and one for the end.

Day Two

Targets Day Two

- I retell details from a story read to me.
- I can guess the meaning of a new word from the words around it.
- I know one tradition of the Cree people and can relate it to a tradition of my own family.
- I recognize two acts of kindness of the Cree characters in the story toward the mud duck.
- I am aware of some dances common to Powwows.
- I can tell the difference between dances that are fast and dances that are slow.
- I know names of some pieces of dance regalia and can recognize them in pictures.

Before - Activate Schema

1. Ask students "Do you remember our story yesterday?" Discuss briefly.
2. Ask students to share their story maps with each other and tell the class what was happening to The Little Duck at the beginning, middle and ending of the story. First graders can do this with a buddy, or in a small group with support and modeling. Kindergarteners will need the teacher to select one (or use her own example) story map, and walk them through the process.
3. Ask the students. "Would you like to hear the story again?" (Kinder and 1st will delight in the repeated reading.)

Teacher Tip Make word cards for high frequency sight words (for example "the" and "little") that can be used later, after the first reading of the book, to support development of known words. Please note that these are not used out of context as "flash cards" but rather during repeated readings of the book throughout the week to draw students' attention to text details. When you read the word, flip the card or "pop" the card to support sight word recognition.

During – Reread the Story

4. Reread the story, but this time stop on page 8 (where Little Duck notices the people preparing for the big dance.)
5. Stop at the word "regalia." Ask:
    - Do any of you know what that word means?
    - What do you think it means?
6. Don't tell them the meaning, let them guess. Write on the board students' guesses of the meaning of the new word "regalia."
7. Share with students, "Sometimes we can tell the meaning of a word from how it is used in the story. Let's see if we can tell the meaning of the word 'regalia' from the way it is used. I am going to read this page again and maybe the next page too. You see if you can tell what "regalia" means from what Little Duck does."
8. After reading pages 8-11, ask:
    - What do you think it means now?
    - How do you know?
9. Circle any guesses that were correct on the board.
10. Complete the rereading of the story.

After - Essential Understandings

11. Introduce the term "Powwow" as a name for the Cree dance. Tell the students you have another book that will help them understand a bit more about the Powwow, and this is a book they can read along with you.

12. Read aloud the Arlee Powwow Book *At the Powwow* downloaded from http://www.arleeschools.org/2009101111183348430/blank/browse.asp?A=383&BMDRN=2000&BCOB=0&C=55428
13. As this is available to you electronically as a PDF file, if you have a PC projector or Smart Board, you can project this book so the entire class can see it easily.
14. This book is written using simple repeated text in the following common pattern: "I see a..." Encourage students to follow along with you.
15. As you come to photos of the male traditional dancers, and later the photos and drawing of the boy fancy dancers with the regalia vocabulary, ask students:
    - Can you find parts of the dance outfits that Little Duck tried to create?
    - What parts of the fancy dance regalia did Little Duck try to dress in?
    - Can you find the bustle?
    - Headdress?
    - Face paint?
16. Close the lesson by watching *Focus on the Power of the Drum*, a 10 minute video produced by Mike Jetty at the MSU Powwow. It can be downloaded from http://www.opi.state.mt.us/streamer/IndianED/FocusDrums.html . In addition, you may want to access other powwow video clips from the Internet. Sites where you may access information including videos, photos, and a wealth of related Powwow information include: www.gatheringofnations.com or http://www.powwows.com.

Day Three

Targets Day Three

- I retell details from a story read to me.
- I know at least five words in a word family ending in /uck/.
- I write a silly sentence of /uck/ words and can read it back to/with my class.

Before – Reengage

1. Ask, "Who remembers our story of *The Little Duck*?" (Do not display the book this time.)
2. Call on one or more students to briefly retell the story.

During – Word Work

3. Pass out a half sheet of paper to each student with five, three sound (Elkonin) boxes pre-printed on one side.
4. On the blank side, ask students to write the title of the book you have been studying together this week. Tell them to use their letters and sounds to "Have A Go" and write it out.
5. At the kindergarten level, some students will scribble, others will search for environmental text to copy. Your goal is to have them listen for sounds in the title *The Little Duck* and see if they can:

Teacher Tip: Don't write the book title on the board. You want the students to connect sound to letter to encode, rather than attempt to copy teacher writing. From the first day of kindergarten have students "write" their own stories and also write on demand for a variety of purposes. This simple "write the title" of the book activity with emergent readers will help you determine what they have picked up from earlier exposure to this book throughout the week. You are assessing here and do not want them to copy the title from the board or book.

- Remember the book title
- Approximate and connect the sounds and letters in the title on their own.
- Write "the" - a high frequency sight word that does not sound like it looks.
- Move from left to right
- Separate "words" with spaces

6. You may rove the room and have students reread to you, pointing "word by word" (or scribble by scribble) to their text the title *The Little Duck*.
7. As you rove...
   - look for 1 to 1 matching (finger pointing word for word),
   - look for evidence of spaces between "words,"
   - make note when students approximations can be read by you phonetically,
   - look for developmental mile stones to support your teaching points.
8. After they have completed the writing (assessment) task, ask the students:
   - Who is the main character in the book we have been studying?
   - Does his name appear in the title?
   - How many words are in the title?
   - Can you find the space between "the" and "little" or "little" and "duck?"
   - Point to the space between "little" and "duck."
   - Now find the first letter in the word "duck."
   - What is that letter?
   - What sound does it make?
   - Get your mouth ready to read the word that starts with the /d/.....
   - Let's say duck together and stretch the sounds. What do you hear?
   - How many sounds do you hear when you say the word "duck" slowly?
9. Draw Elkonin sound boxes on the board for the 3 sounds in the word duck.

10. Again, say the word "duck" but this time, move markers into the boxes as you do, marking each sound. (Remember, sounds, not letters. This is a phonemic awareness task, not a spelling task here.)
11. Next, ask "How do you think 'duck' is spelled?" (Logical responses are /duc/ and /duk/)
12. Use the Elkonin sound boxes again, and this time, write

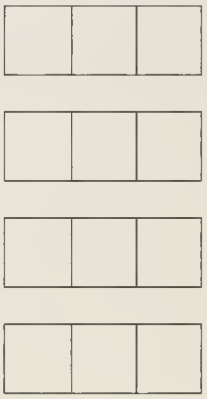
d	u	ck

13. Show then that the /ck/ at the end of the word always sounds like the /k/ at the end of the word "look."
14. Now, have them turn their page over where you have drawn a series of 4 or 5, three sound Elkonin sound boxes.

d	u	ck

	u	ck

Teacher Tip: When conducting word work where your goal is to support generalizations, students may utter or use their emerging phonics to write a word that may not be appropriate. If this happens, don't make a big deal out of it. Redirect that student gently saying, "That's a word we don't use because it is not polite, but you used your sounds well. Let's think of another word together." Then simply cover the offending letter with correction tape, and generate an appropriate word in its place.



15. In the first one, have them write the letters for the sounds in "duck", /d/, /u/, /ck/.
16. In the other boxes, tell them you are going to brain storm words that rhyme with "duck." To help them, they can fill in the end rhyming letters for the sounds /u/ and /ck/ which makes the /k/ sound.
17. You will model this on the board as they work, creating a temporary word chart of "uck" words.
18. Brainstorm other "uck" words. (luck, puck, muck, truck, buck, chuck, struck, yuck)
19. Use the words whole class or in small groups to write silly sentences with /uck/ rhyming words. Students generate while you take dictation at the emergent level and take on greater responsibility moving into 1st grade. For example: The duck had luck and did not step in the muck. The buck said yuck. The truck got stuck in the muck with the buck and the duck.)
20. Display and reread for fun using a pocket chart (optional).

<u>After – Repeated Reading</u>

21. Close the lesson by doing one of the following:
    - Reread *The Little Duck*
    - Reread *The Good Luck Cat* (only if you have already used this book following the following the lesson developed for Kindergarten by Arlee Schools or OPI.)
    - Read *Yuck Soup* by Joy Cowley
    - Read the *Ugly Duckling*
    - Or select from your favorites based on diction (/uck/ words) or theme, (being happy with who you are)
22. Invite students to make more silly sentences during center time using the pocket chart and word cards created from the word family study.

Day Four

Targets Day Four

- I know the sight words "the, I, see, a, he, she, little, fast, slow, duck"
- I know the meaning of fast and slow, big and little, and understand that they are opposites.

<u>Reengage</u>

1. Tell the students, "Today we are going to go back to another book from earlier in the week, but this time, instead of me reading to you, you will read it WITH me."
2. Either in big book format or using the PC projector, reread the *At the Powwow*.

<u>Increase Independence- Read To.... Read With Transition</u>

3. After the rereading, tell students, "The authors of this story used a specific pattern. Let's look back at the book and see if we can see the pattern used by the writers.
4. Read slowly, pointing word by word, the first two dance types, (traditional men's and women's).
5. Pause after "she dances slow" and ask, "What pattern do you hear? What do you see?"
6. Point out the common pattern, "I see a...." Write it on the board.
7. Then point out the pattern, he /she dances fast / slow.
8. Write it on the board.
9. Show them the longer word "dances."
10. Create a temporary word chart for the different types of dances.
11. Conduct a shared reading with the students, having them jump in on "I see a .... dancer." And "He or she dances fast or slow. The predictable nature of this book makes it ideal for teaching emergent readers and moving from **reading to** ...to **reading with** your students. Don't forget to provide one to one matching support, pointing word by word as you read for very emergent children. This support will be dropped over time as they become more independent.
12. You may want to have "pop" cards to use for this shared reading with high frequency words," I, see, a, he, she, fast, slow." Be selective.

Write

13. Erase the pattern "I see a..." and "He / She dances ...fast/slow" from the board.
14. Have students get out their draft books or writing materials or pass out paper and markers.
15. Invite your students to take the next 10 minutes and write a story for you about something they have seen, or any topic of their choice.
16. Again, rove the room and have students reread to you, pointing "word by word" to their story as they reread it to you.
17. You may select to take dictation on post-it notes, so you will remember later what they said if they are still in the earliest stages of writing, but avoid putting your note on their text. They must believe in their ability as writers as they make sense of text messages. If this process is done well, it is messy, filled with approximations rather than tidy, accurate texts.
18. As you rove:
    - look for 1 to 1 matching (finger pointing word for word),
    - look for and directly teach spaces between words (a key skill in both reading – for word attack, and writing),
    - make note when students' approximations can be read by you phonetically,
    - look for developmental mile stones to support your teaching points.
19. Close the lesson with author's chair, inviting students to read to the class their stories.

> *Teacher Tip:* Keep in mind, you must believe in their ability to compose real stories from their life experience; you DO NOT want them to simply copy text from the board. Copying is a completely different skill from composing. When children compose, they move from an idea, to spoken words, to a printed message (encoding) and finally to the ability to return to and understand the printed message (decoding).

Day Five

Targets Day Five

- I am aware that people speak many languages and that they may not understand each other.

- I write, with my class, a list of ways to help everyone in our class feel comfortable and welcomed.

Reengage

1. Conduct a picture walk of the book *The Little Duck* or have one or more of your students lead a picture walk.
2. Discuss the story again, this time focusing on the actions of the Cree people toward *The Little Duck*. Ask students:
3. How did the Cree people try to help him?
4. What went wrong, or made it harder for the Cree to help *The Little Duck*?
5. Discuss the problem the Duck had because he did not speak Cree or Assiniboine.
6. Discuss the problem the Cree had helping Little Duck because they could not speak mud duck.

Text Details, More Essential Understandings

7. Tell students that this book is written in two languages, both English and Cree. Show them the English text at the top of the page and the Cree text using the English alphabet on the bottom.
8. Tell students the book also has the entire story, written in Cree at the end using the Cree symbol system- a special alphabet created long ago and used just to write the Cree language.
9. Talk about how symbols represent a combination of sounds in Cree. (An activity for older or more advanced students is provided following in the extensions. It may be ideal for older gifted students working in a group.)
10. Use Montana and North American maps to locate the Cree people today in Montana and also in Canada.
11. When conducting map work with young children, keep in mind how abstract maps are. Move from the big picture (like a globe) to the smaller and back again to help them begin to develop the concept. Always start by identifying where your town or state is to promote orientation. Do not expect students to grasp the concepts fully. Your goal is exposure and awareness of Cree people in Montana on the Rocky Boy reservation.
12. If you have access to the internet and a projector, you may conduct a Google Earth virtual tour zooming from space to USA, Montana, Rocky Boy Reservation and then your town. If you select to do this, connect the dots from the paper maps and globe in your room to the internet virtual tour environment. Let your students be the guide here based on conceptual development.

Follow Up

13. Remember Little Duck's problem? He felt lonely and wanted to be part of a community. The Cree people had a community, but sadly the mud duck and the Cree could not talk to each other in order to make *The Little Duck* feel more at home. He was happy when he came to accept that he was a duck and found duck people to be with.
14. As we finish this book, we are going to look at ways we can keep each other from feeling lonely, and we can create a community like the Cree or the mud duck, so everyone feels welcomed.
15. Ask students, "How can we make everyone feel welcomed in our class?"
16. Invite discussion of ways to make everyone feel welcomed.
17. Using language experience approach techniques, take dictation from your students.
18. Generate on the board from your students ideas, a list of ways to make everyone feel accepted and welcomed in your class.

19. Translate the list into the simplest language possible. You may even want to model from the "I statement" learning targets that proceed this lesson for language simplicity.
20. Transfer your simple statements of things we can do in the classroom to make everyone feel welcomed and assure no one is lonely or left out to chart paper, modeling as you write in front of the students.
21. Keep in mind, this is a teacher (or partner) directed and supported activity. You are modeling and scaffolding for them using group guided writing techniques. Do not anticipate K-1 they can do this with any level of independence. It is a wonderful small group, partner or independent activity for 2-4 grade students however.
22. Reread your list of behaviors with the students, providing 1 to 1 matching support. Encourage students to follow along. Post these in the classroom, and reread with students daily until they can read it independently. Later, invite students to read these to you. Let the positive acceptance of self and others become the norm in your classroom community.
23. Students' eventual success reading these statements will be determined by your ability to write these simple statements, in complete sentences, at their instructional reading level.
24. Close the unit by asking students if they would like to hear you reread *The Little Duck -Sikihpsis* again.
25. Invite them to return to this book in their free time and display in a center in the classroom with others connected to this unit.

Teacher Tip: Complex activities requiring a lot of support are worth attempting and one idea to make them more successful is to establish reading buddies. This has the dual effect of supporting younger students and also exposing older students to the Essential Understandings and key themes of a quality picture book that some might label "too babyish." Train 5th and 6th graders to support kinder and 1st graders as "buddies" and partners on complex projects. The activity presented here and the extension below using the Cree syllabary, are outstanding opportunities to have older and younger students partner. Key here, the older students have to study the book in the same way a teacher does, understand exactly how much support will be necessary and be fully prepared.

Assessment

- Direct observation of listening behaviors
- Direct observation of discussion response regarding Powwow, Cree traditions, location
- Details inferred from the text regarding Cree kindness to Little Duck
- Recognition of differences in dances based on fast or slow, or regalia like the jingle dress
- Two elements of dance regalia recognized in pictures
- Each student's accurate retelling of the story
- Sequence of events evident in drawings or story map of the beginning, middle and end
- Recorded guesses of the meaning of the new word regalia from context
- Evidence of sight words knowledge and phonics in the title rewrite
- Rhyming word(s) generated in sound boxes for word family ending in /uck/
- Silly sentences composed and read (shared or choral) for /uck/ words
- Class lists of ways to make all members of the class feel comfortable, welcomed and supported

Teacher Notes and Cautions

Instructional or developmental issues were addressed in the teacher tips. There are no features in this book that may be offensive or objectionable, however, the Cree people revere their language and the syllabary that was developed for its' early writing. All people have reverence for their native language in all forms, so languages should always be treated with respect.

Vocabulary

Specialized or Topical (not for mastery, just for exposure)

mud duck, Plains Cree, regalia, bustle, admire, awkward, arbor, sign language, Saulteaux, Assiniboine, dance(s), fancy dancer, traditional dancer, jingle dancer, powwow

High Frequency Sight Words

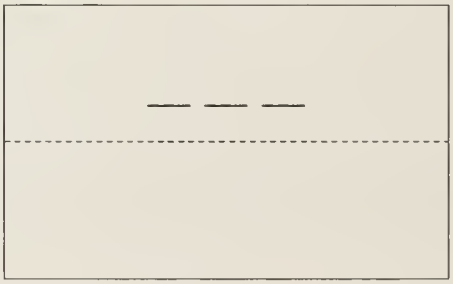
the, I, see, a, he, she, little, fast, slow

Word Families (the younger or more emergent the fewer)

duck (luck, puck, muck, buck, yuck, tuck, truck, chuck, stuck, cluck, struck)

Extension Activities

1. Language (for advanced or older students or K-1 students guided by "reading buddies")
   - Introduce 5th or 6th grade Reading Buddies to *The Little Duck*.
   - Address the powwow and regalia themes as well as the theme of the story.
   - Tell students that today they will write their names (or a special message) in both English and Cree and will get to use the special symbols to write their own name from the Cree syllabary.
   - Have each student select a piece of colored paper and make a horizontal fold.
   - Next, have them draw a line for each letter in their name. Model with yours on the board. For example, __ __ __ for T I M. They will do this once on the top of the hot dog fold line for their name in English, leaving the bottom blank for their name written in Cree syllabary. The sound system will not provide a 1 to 1 match of letters to sounds as it is. It should look like this:



- Pass out the Cree syllabary charts from the omniglot web site.
- Using the information on the system provided by the web-site, have students begin by writing their names in English, and then below in Cree syllabary.
- Once they have done this, they may select to write secret messages for each other in Cree syllabary and then share for decoding.

2. Powwow
   - Provide a center with Powwow related books for independent and guided reading.
   - Build a web-quest for students to Powwow related web-sites featuring Montana Powwow and drum groups from various MT Tribes. A wealth of great drumming, singing and dancing footage has been posted to YouTube.
   - Conduct a guided reading group for students at their instructional level based on a running record. Or, again based on the running record, promote independent reading with students able to read a Reading Recovery Level 16 text (near end of 1st grade benchmark). Eagle Crest title *The Powwow* has a word count of 328 words and includes high frequency words practiced in this mini unit, "I, see, a, she, the" and topical words introduced including "powwow, dance, and regalia."

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Reading and Writing with "The Good Luck Cat:" Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit written by Tammy Elser

Unit Introduction

In this week long unit, primary students will engage in a tale to which they can all relate, as a child shares the life story of a beloved pet. Set in a contemporary neighborhood, *The Good Luck Cat* allows children to experience some traditions unique to one American Indian family including participation in powwow celebrations and learn about several Essential Understandings about Montana Tribes. In addition, they will practice and deepen key literacy skills while engaged in the beautifully written story of *The Good Luck Cat*, authored by an acclaimed American Indian poet Joy Harjo.

Anchor Text

Harjo, Joy. *The Good Luck Cat.* Illustrated by Paul Lee. New York, New York: Harcourt, 2000.

Support Texts

Powwow Connections

Adams, Lorraine, and Lynn Bruvold. *The Powwow.* British Columbia: Eagle Crest Books, 2003.

Ancona, George. *Powwow.* New York: Houghton Mifflin, 1993.

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Fast Facts

Genre	Picture Book
Suggested Grade Level	K-3 (The following unit consists of 7 lessons, and was developed for K-2 beginning readers with literacy lessons based on your classroom assessments of student strengths and needs.)
Tribe (s)	Muskogee-Creek (author)
Place	A contemporary urban or suburban neighborhood.
Time	In the present.

About the Author and Illustrator

Joy Harjo is a gifted poet and musician and an enrolled member of the Muskogee-Creek tribe. Born in 1951 in Tulsa, Oklahoma, Ms. Harjo has published seven books of poetry and four CD's of original music. Her poetry has garnered many awards. Her accomplishments in the arts, including music and film, are also internationally acclaimed. Ms. Harjo received the Eagle Spirit Achievement Award for overall contributions in the arts from the American Indian Film Festival and a US Artists Fellowship for 2009. Harjo performs internationally solo and with her band *Joy Harjo and the Arrow Dynamics Band* (for which she sings and plays saxophone and flutes.) In 2009 she premiered a one-woman show, *Wings of Night Sky, Wings of Morning Light.* Harjo co-authored the signature film of the National Museum of the American Indian, *A Thousand Roads* and is a founding board member of the Native Arts and Cultures Foundation. Harjo lives Honolulu, Hawaii. *The Good Luck Cat* is her only picture book for children, so far! (http://www.joyharjo.com/Home.html)

Paul Lee is a distinguished graduate of the Art Center College of Design in Pasadena, California. *The Good Luck Cat* is his second picture book proceeded by *Amistad Rising: A Story of Freedom* authored by Veronica Chambers. He lives in Fullerton California with his wife working as a freelance illustrator and painter. For *The Good Luck Cat*, Lee had a model in his own cat "Baby." You can find a picture of Lee and Baby on the back jacket illustrations of the picture book. (See back cover of *Good Luck Cat.*)

Text Summary

Woogie, the beloved striped cat of a little girl, goes through all nine of her lives. She goes missing and her owner does everything she can to find her. Will Woogie come home or has the good luck cat's luck run out? All children can relate to this story and the concern of a child for a much loved, lucky cat. Woogie's family attends powwows, participating in traditional celebrations in their community, affording the reader a subtle window into one family's culture and traditions.

Materials

- Picture book *The Good Luck Cat*
- PC access
- Arlee Powwow Book (download http://www.arleeschools.org/2009101111183348430/blank/browse.asp?A=383&BMDRN=2000&BCOB=0&C=55428
- Other Powwow books (see Support Texts or bibliography)
- Other cat stories (see Support Texts or bibliography)
- Notebooks, draft books or other writing material (for each student)
- Chart paper (for predictions, group processing
- Markers
- Drawing paper, for each student
- Pocket chart (optional)
- Sentence strips (for silly sentences)
- White board
- Bingo Cards and Markers (either math problem bingo, site word bingo or Powwow term bingo, teacher made)
- Montana, US and North America Maps
- Timer (download timer tools free from http://www.online-stopwatch.com/)
- Index cards to create "pop" cards for sight word work

Implementation Level, Essential Understandings and MT Content Standards

<table>
<tr><th colspan="2">Implementation Levels</th><th colspan="4">Essential Understandings - Big Ideas</th><th colspan="2">Montana Content Standards</th></tr>
<tr><td rowspan="2">4</td><td rowspan="2">Social Justice</td><td rowspan="2">X</td><td rowspan="2">1-There is great diversity between tribes.</td><td></td><td>4-Tribes reserved a portion of their land-base through treaties.</td><td rowspan="2">Reading – 1.1,1.2,1.3,1.4,1.S, 2.1,2.2,2.3,2.4,2.S, 2.6,2.7,2.8,4.1,4.2, 4.3,4.4,4.S,S.1</td><td rowspan="2">Social Studies - 3.1,3.2,6.1,6.2, 6.3,6.4,6.6</td></tr>
<tr><td rowspan="2">3</td><td rowspan="2">Transformative</td><td rowspan="2">X</td><td rowspan="2">2-There is great diversity between individuals within any tribe.</td><td rowspan="2">S-History is told from subjective experience and perspective.</td></tr>
<tr><td>2</td><td>Additive</td><td rowspan="2">X</td><td rowspan="2">3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.</td><td></td><td>6-Federal Indian policies shifted through seven major periods.</td><td>Literature – 1.1,1.2,1.3,1.4,1.S, 1.6,2.1,2.2,2.3,3.1, 4.1,4.2,4.3, Writing – 1.2,2.1,2.2</td><td>Listening/Speaking - 1.1,2.1,2.2,2.3,2.4, 2.S,3.3</td></tr>
<tr><td>1</td><td>Contributions</td><td></td><td>7-Three forms of sovereignty exist in the US - federal, state, & tribal.</td><td></td><td></td></tr>
</table>

Please see OPI web-site for detailed information on Bank's Approaches, Essential Understandings, and Montana Content Standards

Overarching Learning Targets

- I picture a story in my head as it is read to me. (visualizing)
- I connect what I already know to a story to more deeply understand it. (schema)
- I know one tradition of the family in the story of *The Good Luck Cat* and can relate it to a tradition of my own family.
- I am aware of the tradition of powwows in American Indian cultures. (EU 3)
- I listen attentively.
- I use my own life experience (or imagination) to write a story.
- I know the difference between make believe stories and stories that could happen in real life (between fantasy and realistic fiction.)

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. As a standalone read aloud, this book can be presented including the book walk, predictions, uninterrupted reading, discussion and possible re-reading (Day One steps) in about 40 minutes. The lesson design provided here uses *The Good Luck Cat* as an anchor text with lessons, extensions, and companion texts that can unfold over five to seven lessons of 30-40 minutes per day, devoted to returning to the themes in the book, contextual information related to Powwow traditions and cultural values presented in the story, writing and connected genre and comprehension strategy study (text to text, text to self and text to world connections). Using the five to seven day plan, systematic, explicit and mindful teaching of early literacy skills are provided in the context of a contemporary story with interesting cultural connections, in the form of a beautifully written and illustrated picture book.

Day One

Targets Day One

- I make predictions about a story to support my active listening.
- I listen attentively.
- I retell details from a story read to me.
- I draw and put in order nine things that happen to Woogie.

Before Reading - Book Walk

1. Ask students:
    - Who has heard the saying "Cats have nine lives?"
    - Is the saying true? What do you think?
    - What does that mean?
2. Write the saying on the board and write below it the guesses at the meaning of the saying based on student's discussion.
3. Tell students: "Today we are going to read a book about a very special cat. Let's see if this cat has nine lives."

Teacher Tip: Rather than creating a theme and then searching for books that fit it, here you are using a great book as an anchor and a hook – linking content to a story and then connecting text to text, text to self and text to world. In this way, you support the brain's need for meaning and narrative, while building strong background enhancing comprehension.

4. Introduce the book, author, and illustrator.
5. Write the book title on the board and say slowly providing one to one matching support. This is a good opportunity to briefly pre-teach the high frequency words "the" and "good" and introduce students to the word "luck" and rhyming word "duck," as well as the /at/ word family (i.e. cat, bat, fat sat, mat, pat)
6. Ask students:
    - "What do you think this book will be about?"
7. As a group, make predictions about the book based on the title and the front and back cover art.
8. Write these predictions on the board or chart paper where students can see them.
9. Again, vocalize words as you write predictions made by your students. They learn phonics in context from writing and watching you write and talk about your thinking as you write and reread what you have written. This is important modeling and language experience.

During - Book Read

10. Read the entire story aloud to the students for pure enjoyment.

Teacher Tip: Avoid interrupting the first reading of a story to conduct explicit teaching of phonemic awareness, phonics or sight word attack skills. These teacher intrusions distract students from comprehension and will be addressed later in the lesson. The only interruptions during the first reading of any story should be selective support for comprehension. Sometimes, these are actually invited by the author in the form of a question or prompt to make a prediction or to solve a problem.

After - Book Talk

11. Refer students back to the list of predictions made at the end of the book walk. Ask, them:
    - Which of our predictions turned out to be correct?
    - Which ones were partly true?
    - Which ones were not true, now that we have read the story?
12. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
    - We predicted.....
    - What did the book say?
13. Invite discussion of the story and as it unfolds, go back to the book to confirm and support students' comprehension. Discussion questions focused on the plot, characters and Essential Understandings might include:
    - Who is Woogie?
    - Is Woogie a "good luck" cat? (Discuss – For a "good luck" cat, a lot of bad things happen to him.)
    - What does it mean to have "good luck?"
    - What are some of the things that happen to Woogie?
    - What proves to Aunt Shelly that Woogie really is a "good luck" cat?
14. Post sheets of paper with numbers 1 – 9 on them, spaced apart on the board.
15. Have students select one or two of the events in Woogie's life and create their own illustrations to show what happened, get at least one illustration for each event.
16. Have students retell the story of *The Good Luck Cat*, placing their own illustrations in the order in which events happen (1-9) on the bulletin board or wall under the corresponding number.
17. Allow them to revisit the book picture walk style in order to get the pictures in the right order.
18. Each day of this unit, extend student immersion in elements of the story by creating a series of bingo games to use as transitions into other content areas. Use the web site

http://www.bingocardprinter.com/download.php to create your own topcial bingo cards and call lists. You can make 9 square or 25 square games depending on content to cover, practice or reinforce and time constraints. Possible game themes could be: math problem bingo, dance regalia bingo, sight word bingo, opposites bingo, rhyming word bingo - or any thing you are working on in other content areas. As you are creating game cards that require both skill and chance, students will find this both fun and instructive. Remind them of Aunt Shelly in the story and her belief in the lucky cat!

Day Two

Targets Day Two

- I retell details from a story read to me.
- I read books at my independent level and harder books with support from my group or teacher.
- I compare details from more than one book looking for things that are the same (similarities) and things that are different (differences.)
- I talk to a partner or group about real or imagined stories related to pets to prepare for writing.
- I draft my own pet story after rehearsing with a partner or group in class.

Retell and Repeated Read To

1. Ask students "Do you remember our story yesterday?" Discuss briefly.
2. Use the student illustrations on the wall, along with the picture book and have students retell the story of *The Good Luck Cat*.
3. Ask the students. "Would you like to hear the story again?" (Kinder and 1st will delight in the repeated reading.)
4. Reread the story using the pop cards as you go to support high frequency sight word recognition.

Teacher Tip: Make word cards for high frequency sight words (for example "the," "good," and "cat") that can be used later, after the first reading of the book, to support development of known words. Please note that these are not used out of context as "flash cards" but rather during repeated readings of the book throughout the week to draw students' attention to text details. When you read the word, flip the card or "pop" the card to support sight word recognition.

Guided Reading Groups - Read With

5. Break students into three to five guided reading groups. These groups should be determined by reading level.
6. Carefully match book titles (any pet stories from your library or leveled text library will work well here) to your student groups to assure that students are assigned to a group with a title at their instructional or independent reading level (a text they could read to you aloud with 90% accuracy)
7. Provide each group copies of one (one book per student, each the same title) of the leveled picture books. (For some suggested titles related to *The Good Luck Cat*, please see alternative extension on Guided Reading under extension activities at the end of this lesson.)
8. Rove from group to group, or time the guided reading groups for staggered lessons so you work first with one group, then the next etc... in succession while others work on a writing assignment.
9. For each group, conduct a book walk on the book, providing support appropriate to their reading level. It is helpful to pre-teach proper names of people and pets, as these are low frequency words that will be unfamiliar.

10. Use whisper reading as a support and have students read the story along with you. Students in upper reading groups will be able to do this with greater independence.
11. Invite students to discuss what happened in the story after reading, then pick another book at a slightly higher level from the set and repeat if time allows.
12. As an option, you could also provide a book at a lower reading level, but require them to read this book silently and independently and then discuss what happened when all are done.

Writer's Workshop

13. Once the guided reading groups have finished, conduct a whole class discussion. Ask:
    - How many of you have pets?
    - What kind of pets? (write responses on the board)
    - What is the funniest thing your pet ever did?
    - What is hard about keeping your pet?
    - If you don't have a pet right now, what kind of pet do you think you might like someday?
14. Invite them to share pet stories or pet wishes in conversation with a buddy. Allow each two minutes to share and use a timer to keep this from taking up too much time.
15. Have students get out writing materials (paper and pencil or computers, journals, notebooks – whatever you use for composition on a daily basis.)
16. Instruct the students: "Today we are going to start new stories. These stories can be true stories, or *real* stories, from your own experience, or imagined. For the next 15 to 20 minutes (this depends on your students) I want you to think and begin writing a pet story that you can share with the class in a few days. These stories could be about how you got your pet, funny things your pet does, or even scary things that have happened to your pet. As always, if you have a different or better idea or topic you wish to write about instead, come and talk to me about what you would like to write.
17. Set the writing timer in the room (go to http://www.online-stopwatch.com/ to download free timers.) Create a protocol for the use of the timer so no talking occurs while the reading/writing timer is on. During this time, establish strict expectations pens are on the paper, or students are thinking. Zero conversation is allowed. Go! Create a sense of urgency to help get your students started and keep them on task working on drafts of their stories.
18. When the time is up, be sure they have saved their work if using computers. Tell them they will have more time to refine and add to their stories during the rest of the week.
19. See if there is a set of terms, words or math problems that would fit into a Bingo card later in the day. Again, this extends the immersion in the story to other content areas.

> *Teacher Tip:* Topic selection is the number one variable in student success in writing. This is particularly true for young writers as they are working to make sense of letter/sound correspondence, basic conventions etc. They need to write about what they know, so as you can, give them an option to write on their own topics or the topic suggested by your lesson. As they mature and are ready for more challenge, nudge them out of their topic "ruts."

Day Three

Targets Day Three

- I can guess the meaning of a new word from the words around it. (bustle)
- I know one tradition of the family in the story and can relate it to a tradition of my own family.
- I am aware of some dances common to Powwows.

- I can tell the difference between dances that are fast and dances that are slow.
- I know names of some pieces of dance regalia and can recognize them in pictures.

Extend Learning - Essential Understandings, Diversity

1. Ask students again what they remember about *The Good Luck Cat*, but this time focus on Woogie's family.
    - Who are members of Woogie's family? (girl, Mom, Dad, cousins, Aunt Shelly)
    - Where do they live? (a neighborhood with other children and houses nearby)
    - What are some activities members of her family participate in? (bingo, powwow)
2. To help the students think about differences and similarities between Woogie's family and their own families, reread the story with that purpose in mind, but this time stop on page 18 (where Woogie is in the car trunk.)
3. Stop at the word "bustle." Ask:
    - Do any of you know what a bustle is?
    - What do you think it is?
    - Are there any clues in the illustration?
4. Don't tell them the meaning, let them guess. Write on the board students' guesses of the meaning of the new word "bustle."
5. Share with students, "Sometimes we can tell the meaning of a word from how it is used in the story. Let's see if we can tell the meaning of the word 'bustle' resulting from clues or other words around it. I am going to read this page again. What word helps you figure out what a bustle might be?
6. After rereading page 18, ask:
    - What do you think it means now?
    - What are the clues? (words 'outfits' and 'powwow', illustration)
7. Circle any guesses that were correct on the board.
8. Complete the rereading of the story.
9. Briefly discuss family traditions and cultural activities. Students might pair share one thing from their own experience (celebrations, traditions, outings).

Extend Learning - Essential Understandings, Culture

10. Talk about the traditions or activities of the family in *The Good Luck Cat*.
11. Introduce the term "Powwow." Tell the students you have another book that will help them understand a bit more about the Powwow, and this is a book they can read along with you.
12. Read aloud the Arlee Powwow Book *At the Powwow* downloaded from http://www.arleeschools.org/2009101111183348430/blank/browse.asp?A=383&BMDRN=2000&BCOB=0&C=55428
13. As this is available to you electronically as a PDF file, if you have a PC projector or Smart Board, you can project this book so the entire class can see it easily.
14. This book is written using simple repeated text in the following common pattern: "I see a..." Encourage students to follow along with you.
15. As you come to photos of the male traditional dancers, and later the photos and drawing of the boy fancy dancers with the regalia vocabulary, ask students:
    - Can you find parts of the dance outfit that the girl in the story hid Woogie behind?
    - Can you find the bustle?

16. Introduce students to the term 'regalia' used for dance outfits. Distinguish between 'regalia,' very special and personal outfits made over long periods of time by powwow dancers, and the term costumes. American Indian dancers do not refer to their dance regalia as "costumes."
17. Complete the lesson by sharing footage of powwow videos. You can down load many good examples from Internet sources including www.gatheringofnations.com or http://www.powwows.com.

Day Four

Targets Day Four

- I retell details from a story read to me.
- I know at least five words in a word family ending in /at/.
- I write a silly sentence of /at/ words and can read it back to/with my class.

Before – Reengage

1. Ask, "Who remembers our story of *The Good Luck Cat*?" (Do not display the book this time.)
2. Call on one or more students to briefly retell the story.

Teacher Tip: Don't write the book title on the board this time. You want the students to connect sound to letter to encode, rather than attempt to copy teacher writing. From the first day of kindergarten have students "write" their own stories and also write on demand for a variety of purposes. This simple "write the title" of the book activity with emergent readers will help you determine what they have picked up from earlier exposure to this book throughout the week. You are assessing here and do not want them to copy the title from the board or book.

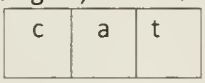
During – Word Work

3. Pass out a half sheet of paper to each student with five, three sound (Elkonin) boxes pre-printed on one side.
4. On the blank side, ask students to write the title of the book you have been studying together this week. Tell them to use their letters and sounds to "Have A Go" and write it out.
5. At the kindergarten level, some students will scribble, others will search for environmental text to copy. Your goal is to have them listen for sounds in the title *The Good Luck Cat* and see if they can:
    - Remember the book title
    - Approximate and connect the sounds and letters in the title on their own.
    - Write "the" - a high frequency sight word that does not sound like it looks.
    - Move from left to right
    - Separate "words" with spaces
6. You may rove the room and have students reread to you, pointing "word by word" (or scribble by scribble) to their text the title *The Good Luck Cat*.
7. As you rove...
    - look for one to one matching (finger pointing word for word),
    - look for evidence of spaces between "words,"
    - make note when students approximations can be read by you phonetically,
    - look for developmental mile stones to support your teaching points.
8. After they have completed the writing (assessment) task, ask younger students:
    - Who is the main character in the book we have been studying?
    - Does his name appear in the title?

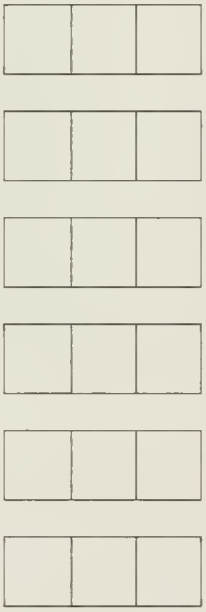
- How many words are in the title?
- Can you find the space between "the" and "good" or "luck" and "cat?"
- Point to the space between "luck" and "cat."
- Now find the first letter in the word "cat."
- What is that letter?
- What sound does it make?
- Get your mouth ready to read the word that starts with the /c/.....
- Let's say cat together and stretch the sounds. What do you hear?
- How many sounds do you hear when you say the word "cat" slowly?

9. Draw Elkonin sound boxes on the board for the 3 sounds in the word cat.

10. Again, say the word "cat" but this time, move markers into the boxes as you do, marking each sound. (Remember, sounds, not letters. This is a phonemic awareness task, not a spelling task here.)
11. Next, ask "How do you think 'cat' is spelled?" (Logical responses are /kat/ and /cat/)
12. Use the Elkonin sound boxes again, and this time, write



13. Now, have them turn their page over where you have drawn a series of 4 or 5, three sound Elkonin sound boxes.



Teacher Tip: Items 9 – 17 mixes two of the four basic ways that Elkonin boxes can be used to support emerging literacy. In the first activity, you are reinforcing basic phonemic awareness. This same strategy can be used to segment syllables in multisyllabic words. Note that both of these are "hearing tasks." In the second activity, you are focus on connecting what they hear (sounds) to how that is represented in writing. Here it is a hearing to visual task, followed by generalization in one consistent word family. For spelling you can focus on representing sounds with letters, as well as application of basic spelling patterns.

14. In the first one, have them write the letters for the sounds in "cat", /c/, /a/, /t/.
15. In the other boxes, tell them you are going to brain storm words that rhyme with "cat." To help them, they can fill in the end rhyming letters for the sounds /a/ and /t/.
16. You will model this on the board as they work, creating a temporary word chart of "at" words.
17. Brainstorm other "at" words. (fat, bat, mat, pat, sat.)
18. Use the words whole class or in small groups to write silly sentences with /at/ rhyming words. Students generate while you take dictation at the emergent level and take on greater responsibility moving into 1st grade. (For example: The fat cat sat on the mat. Pat the fat cat. Etc.)
19. Display and reread for fun using a pocket chart (optional).

After – Repeated Reading

20. Close the lesson by reading *The Cat in the Hat* by Dr. Seuss, which takes students from realistic fiction into the genre of fantasy with Seuss' wild exploration of word families and funny rhymes.
21. Provide 15 minutes or so (use the timer) sometime during the day to continue work on their pet stories.
22. At another time this day or the following day, consider a buddy reading extension into math with the *We Both Read: Too Many Cats* by Sindy McKay. It features colors, numbers and a dream sequence that will enhance discussion on day five of genres.

Day Five

Targets Day Five

- I listen attentively.
- I picture a story in my head as it is read to me. (visualizing)
- I connect what already know to a story to more deeply understand it. (schema)
- I know the difference between make believe stories and stories that could happen in real life (between fantasy and realistic fiction.)
- I compare and contrast two books with similar content but very different settings.
- I compare and contrast two books with written in different genres.

Read Aloud - Extension

1. Tell students today we will hear another book that features a cat and his nine lives, but this book is a little different from *The Good Luck Cat*. Invite them to think about the differences and similarities in the story of *Comet's Nine Lives* but Jan Brett.
2. Before reading, place a Venn Diagram with two interlocking circles on the board, one labeled "Woogie" and the other labeled "Comet" or use the book titles.

3. Show students how details that are associated only with one book will be written later in the circle, but details that are true of both books will be written in the overlapping section.
4. Read the entire story of *Comets' Nine Lives* aloud to the students.
5. With the students, fill in the Venn Diagram as you discuss and debrief on the story and compare to *The Good Luck Cat*.
    - What is the same or true for both stories?
    - What is different?

6. After this discussion, introduce the terms realistic and pretend or make believe. Ask students:
    - Which of these two stories could be real, or could have really happened?
    - How do you know?
    - Which of these two stories is pretend or make believe?
    - How can you tell?
7. Introduce the terms real, realistic, and the genre label realistic fiction (could have really happened, but did not) and compare (T chart style) with pretend, make believe, could not have really happened and the genre label fantasy.
8. Take out two pieces of blank paper. Using a marker write on one: Realistic (Could really happen.) On the other write: Pretend or Make Believe, Fantasy: (Could not have really happened)
9. Place these two signs separated on a table, board or wall above a table with tape.
10. Next, bring in the "cat connected" books used in this lesson. The more books you include, the greater the complexity of this task.
11. Put the books on a table or the floor, a space large enough for students to spread them out.
12. Break your class into smaller multi-ability (heterogeneous) groups of 3 to 5 students.
13. Rotate groups of students through the "station" you have created giving them this task: Sort these books into two piles - Realistic or Fantasy. It will look like this:

> *Teacher Tip:* Take advantage of every opportunity to introduce students to academic language and to provide scaffolds for them so they understand these terms and have practical examples of these terms. In this case, genre labels and types of books are the focus. With proper support and much supported repetition, first graders can discuss and understand book types and genre.

Realistic	Fantasy
The Good Luck Cat	*Comet's Nine Lives*
Where is Fluffy?	*The Cat in the Hat*
Stuck in the Tree	*Too Many Cats*
Bonkers is Hungry	
Fluffy's Accident	
Come and play, Peaches!	
Choosing a Kitten	
Gonzo is Missing	

14. Watch for the common confusion that only books illustrated with photographs can be considered real or realistic. As this confusion arises, conduct a short discussion.
15. Discuss the genre of realistic fiction. *The Good Luck Cat* is a classic example of realistic fiction in that it is plausible and could have happened in real life.
16. Discuss the genre of fantasy. *The Cat in the Hat*, *Comet's Nine Lives* and *Too Many Cats* are all good examples of fantasy. They are fantastic stories that could not have really happened. Conduct a class discussion (or invite students in small groups to discuss) why each of these books might be classified as fantasy and why *The Good Luck Cat* might be classified as realistic fiction.

17. Finish the class by allowing students more time on their individual compositions. Ask them, is their story real / realistic, or imaginary / fantasy?

Day Six (Optional for Younger Readers)
Pawwow Lesson with Guided or Choral Reading and Sight Word Work

Targets Day Six

- I know the sight words "the, I, see, a, he, she, little, fast, slow, cat, good, luck"
- I know the meaning of fast and slow, big and little, good and bad, and understand that they are opposites.
- I write and share a story, real or imagined.

Reengage

1. Tell the students, "Today we are going to go back to another book we have seen before, but this time, instead of me reading to you, you will read it WITH me."
2. Either in big book format or using the PC projector, reread the *At the Powwow*.

Increase Independence- Read To…. Read With Transition

3. After the rereading, tell students, "The authors of this story used a specific pattern. Let's look back at the book and see if we can see the pattern used by the writers.
4. Read slowly, pointing word by word, the first two dance types, (traditional men's and women's).
5. Pause after "she dances slow" and ask, "What pattern to you hear? What do you see?"
6. Point out the common pattern, "I see a…." Write it on the board.
7. Then point out the pattern, he /she dances fast / slow.
8. Write it on the board.
9. Show them the longer word "dances."
10. Create a temporary word chart for the different types of dances.
11. Conduct a shared reading with the students, having them jump in on "I see a …. dancer." And "He or she dances fast or slow. The predictable nature of this book makes it ideal for teaching emergent readers and moving from **reading to** …to **reading with** your students. Don't forget to provide one to one matching support, pointing word by word as you read for very emergent children. This support will be dropped over time as they become more independent.
12. You may want to have "pop" cards to use for this shared reading with high frequency words," I, see, a, he, she, fast, slow." Be selective.

Write

13. Erase the pattern "I see a…" and "He / She dances …fast/slow" from the board.
14. Have students get out their draft books or writing materials or pass out paper and markers.
15. Invite your students to take the next 10 minutes and write a story for you about something they have seen, or any topic of their choice.

Teacher Tip: Keep in mind, you must believe in their ability to compose real stories from their life experience; you DO NOT want them to simply copy text from the board. Copying is a completely different skill from composing. When children compose, they move from an idea, to spoken words, to a printed message (encoding) and finally to the ability to return to and understanding the printed message (decoding).

16. Again, rove the room and have students reread to you, pointing "word by word" to their story as they reread it.
17. You may select to take dictation on post-it notes, so you will remember later what they said if they are still in the earliest stages of writing, but avoid putting your note on their text. They must believe in their ability as writers as they make sense of text messages. If this process is done well, it is messy, filled with approximations rather than tidy, accurate texts.
18. As you rove:
    - look for one to one matching (finger pointing word for word),
    - look for and directly teach spaces between words (a key skill in both reading – for word attack, and writing),
    - make note when students approximations can be read by you phonetically,
    - look for developmental mile stones to support your teaching points.
19. Close the lesson with author's chair, inviting students to read to the class their stories.

Day Six or Seven

Targets Day Six or Seven

- I am a respectful, attentive audience member.
- I share my story with a partner, in small groups or with my class in author's chair.
- I support my classmates providing comments to help them improve their writing.

Final Drafts

1. Provide time in class for students to finish their own stories about pets, either real or imagined.
2. If time allows, encourage them to illustrate their stories.
3. Have students pair up with partners.
4. In pairs, taking turns, have them practice reading their story aloud to their partner.

Author's Chair

5. Have students take turns sitting in the authors chair and reading their stories aloud to the class.
6. Be sure the author introduces him or herself and the title of their story along with a one-sentence summary - something such as: "I am going to share a story of how I got my pet gecko named Connie." In this way, students are actually modeling for each other how to conduct a book walk that predisposes the listener / reader to comprehend the story by building or activating background knowledge.
7. Peers practice good listening skills and audience behaviors.
8. At the close of each reading, have the class ask one or two questions or share one or two observations from the author's story.
9. Encourage and model positive feedback and constructive questions.

Assessment

- Direct observation of discussion response regarding pets, family traditions, powwow
- Details inferred from the text regarding good and bad luck and Woogie's experiences

- Recognition of differences in dances based on fast or slow, or regalia like the bustle
- Two elements of dance regalia recognized in pictures
- Each student's accurate retelling of the story
- Sequence of events evident in drawings or story map of the events in Woogie's life
- Recorded guesses of the meaning of the new word bustle from context
- Evidence of sight words knowledge and phonics in the title rewrite
- Rhyming word(s) generated in sound boxes for word family ending in /at/
- Silly sentences composed and read (shared or choral) for /at/ words
- Distinction between realistic and make believe stories in book piles.
- Individual stories developed using the writing process and shared with the class.
    - examine conventions individually
    - look for known words
    - look for developmental stages in emergent
    - look for evidence of fluency - ability to sustain an idea and tell a story using emergent writing skills

Teacher Notes and Cautions

Instructional or developmental issues were addressed in the teacher tips. There are no features in this book that may be offensive or objectionable. This story has universal appeal and is skillfully written and beautifully illustrated.

Vocabulary

Specialized or Topical (not for mastery, just for exposure)

powwow, bustle, dance(s), fancy dancer, traditional dancer, jingle dancer

High Frequency Sight Words

the, I, see, a, he, she, little, fast, slow, good

Word Families (the younger or more emergent the fewer)

cat (fat, sat, mat, bat, pat)
luck (duck, puck, muck, buck, yuck, tuck, truck, chuck, stuck, cluck, struck)

Opposites

good / bad, fast/slow, etc....

Extension Activities

1. Powwow
   - Provide a center with Powwow related books for independent and guided reading.
   - Build a web-quest for students to Powwow related web-sites featuring Montana Powwow and drum groups from various MT Tribes. A wealth of great drumming, singing and dancing footage has been posted to YouTube.
   - Conduct a guided reading group for students at their instructional level based on a running record. Or, again based on the running record, promote independent reading with students able to read a Reading Recovery Level 16 text (near end of 1st grade benchmark). Eagle Crest title *The Powwow* has a word count of 328 words and includes high frequency words practiced in this mini unit, "I, see, a, she, the" and topical words introduced including "powwow, dance, and regalia."
2. Internet research and critical literacy
   - Conduct a web-quest looking for the origin of the saying "Cats have nine lives." Place students in pairs or small groups with a computer connected to the internet for each group. Have them type "Why do cats have nine lives?" or a similar question into a search engine. Ask each group to locate at least four different or contradictory origins for the saying. Have the students in groups or pairs summarize in two to three sentences each explanation they find. Next, have groups report back to the whole class their findings. Discuss which explanations seem plausible and which seem "fantastic" or unreal. What is the reliability of the sources? How do you know?
3. Guided Reading Activity Book Ideas
   - Check to see if you have these titles in your school. They are small leveled books designed for guided reading. These are suggested for your convenience only and are not required to do the lesson found under Day Two. The following titles are from Eaglecrest set by Lorraine Adams and fit well with the theme of this unit (www.eaglecrestbooks.com.) Titles are:
     - *Where is Fluffy?* (Reading Recovery Level 5)
     - *Stuck in the Tree* (Reading Recovery Level 7)
     - *Bonkers is Hungry* (Reading Recovery Level 8)s
     - *Fluffy's Accident* (Reading Recovery Level 8)
     - *Come and play, Peaches!* (Reading Recovery Level 10)
     - *Choosing a Kitten*(Reading Recovery Level 17)
     - *Gonzo is Missing*(Reading Recovery Level 21

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For Reference

Literary Genres

Fiction	*Fantasy*	A story that is not considered traditional literature, which includes elements that are considered impossible such as magical creatures or super powers. Imagination and make-believe are what this genre is all about.
	Science Fiction	A type of fantasy usually set in the future, often including science and technology themes (robots, time machines, etc.)
	Poetry	Poetry is verse written to create a response of thought and feeling from the reader. It often uses rhythm and rhyme to help convey its meaning.
	Mystery	A suspenseful story about a puzzling event that is not solved until the end of the story.
	Realistic Fiction	A story using made-up characters that could happen in real life.
	Traditional Literature	Stories passed down over many generations. These could include oral traditions, parables, folktales, legends, fables, fairy tales, tall tales, and myths. Many stories in this genre have historical significance and all have cultural significance to the group who own them. Depending on the beliefs of the group that continues to tell and use these stories, they are not always presented as fiction.
	Historical Fiction	A fictional story that takes place in a particular time period in the past. Often the setting is real, but some characters and details are made up in the author's imagination.
Non Fiction	*Biography*	The story of a real person's life written by another person.
	Autobiography	The story of a real person's life that is written by that person.
	Informational Text	Texts that provide facts about a variety of topics (sports, animals, science, history, careers, travel, geography, space, weather, etc.)

Exploring Powwow Traditions with "Jingle Dancer:" Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit written by Carrie Drye

Unit Introduction

In this week long unit, primary students will develop a sense of some modern American Indians and the ways in which they sustain their traditions, including powwow celebrations. It also shows the importance of the interconnectedness of the extended family. This book is contemporary view of an American Indian family framed by one child's quest to dance following the tradition of women in her family.

Anchor Text

Leitich Smith, C. *Jingle Dancer.* Illustrated by Cornelius Van Wright and Ying-Hwa Hu) New York, New York: Morrow Junior Books. 2000.

Support Texts

Adams, Lorraine, and Lynn Bruvold. *The Powwow.* British Columbia: Eagle Crest Books, (Reading Recovery Level 16), 2003.

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Crum, Robert. *Eagle Drum: On the Powwow Trail with a Young Grass Dancer.* New York: Four Winds Press, 1994.

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Fast Facts

Genre	Picture Book
Suggested Grade Level	2-4 (More advanced 2nd graders unless adapted.)
Tribe (s)	Muscogee (Creek) and Ojibway (Chippewa/Anishinabe
Place	A Midwestern suburban community

Time	Present day

About the Author and Illustrator

Cynthia Leitich Smith was born in Kansas City, Missouri. She is a mixed blood member of the Muscogee (Creek) Nation. This was her first book. Other books you might enjoy by Leitich Smith include *Indian Shoes* and *Rain is Not My Indian Name*. She also writes Young Adult gothic themed novels. Her previous states of residence are: Missouri, Kansas, Illinois, Michigan, and Oklahoma. She is a tribal member of the Muscogee (Creek) Nation. Today, she lives in Austin, Texas, with her four cats and her husband, award-winning children's book author Greg Leitich Smith. Her website, rich in information about the author and her work, is http://www.cynthialeitichsmith.com.

Cornelius Van Wright, a native New Yorker, and Ying-Hwa Hu, who was born in Taiwan, are a husband-wife children's book illustration team living in New York City. They have illustrated many picture books, including *Jewels*, by Belinda Rochelle (Dutton), which was selected as a Notable Trade Book in the Field of Social Studies. The couple lives in New York City with their daughter and son. There is an interview with them about the illustrations for **Jingle Dancer** on the author's web page.

Text Summary

The front cover of the book jacket of this picture book provides a summary. "Jenna's heart beats to the *brum, brum, brum, brum* of the powwow drum as she daydreams about the clinking song of her grandma's jingle dancing. Jenna loves the tradition of jingle dancing that has been shared by generations of women in her family and she hopes to dance at the next powwow – how will her dress sing if it has no jingles?" The author provides notes at the end of the book that present much of the background information that a teacher might need in understanding this book and presenting it to his/her class.

Materials

- Picture book *Jingle Dancer*
- PC access
- Arlee Powwow Book - *At The Pow Wow* - (download from http://www.arleeschools.org/2009101111183348430/blank/browse.asp?A=383&BMDRN=2000&BCOB=0&C=55428
- Other Powwow books (see bibliography)
- Chart paper
- Markers
- Drawing paper and art materials (markers, watercolors, colored pencils)
- White board and/or LCD projector
- Drawing paper
- Art supplies (possibly water colors, for extension as needed)

Implementation Level, Essential Understandings and MT Content Standards

Implementation Levels		Essential Understandings - Big Ideas				Montana Content Standards	
4	Social Justice	X	1-There is great diversity between tribes.		4-Tribes reserved a portion of their land-base through treaties.	Reading – 1.1,1.2,1.3,1.4,1.S, 2.1,2.2,2.3,2.4,2.S, 2.6,2.7,2.8,4.1,4.2, 4.3,4.4,4.S,S.1	Social Studies - 3.1,3.2,6.1,6.2, 6.3,6.4,6.6
3	Transformative	X	2-There is great diversity between individuals within any tribe.		S-History is told from subjective experience and perspective.		
2	Additive	X	3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.		6-Federal Indian policies shifted through seven major periods.	Literature – 1.1,1.2,1.3,1.4,1.S, 1.6,2.1,2.2,2.3,3.1, 4.1,4.2,4.3, Writing – 1.2,2.1,2.2	Listening/Speaking 1.1,2.1,2.2,2.3,2.4, 2.S,3.3
1	Contributions				7-Three forms of sovereignty exist in the US - federal, state, & tribal.		

See OPI web-site for detailed information on Bank's Approaches, Essential Understandings, and Montana Content Standards

Overarching Learning Targets

- I listen attentively.
- I describe some dances common to Powwows.
- I compare and contrast powwow dances
- I know names of some pieces of dance regalia and can recognize them in pictures.
- I write a summary of the story.
- I use my background knowledge and clues from the text to infer information about a character from a story.

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. As a standalone read aloud, this book can be presented including the book walk, predictions, uninterrupted reading, discussion and possible re-reading (Day One steps) in about 40-50 minutes. The lesson design provided here uses *Jingle Dancer* as an anchor text with lessons, extensions, and companion texts that can unfold over a week with 40-50 minutes per day devoted to returning to the themes in the book, contextual information related to the Powwow traditions and cultural values presented in the story.

Day One

Targets Day One

- I ponder a mystery and guess at its origins
- I make predictions about a book based on its cover
- I listen actively and attentively
- I discuss details from the book

Before Reading - Book Walk

1. To practice critical thinking, engage all the senses and encourage curiosity, play the audio only of a video clip of jingle dancing. Many clips can be found quickly by typing "video of jingle dancing" into any search engine. If you have access, an excellent one is at the following URL http://www.youtube.com/watch?v=tZaF1EuDOK0&feature=related.
2. Invite students to visualize how that unique and beautiful sound is being made.
3. Ask students to pair up and share with each other what images come to mind. Ask questions like:
    - What sounds did you hear?
    - What word describes the sounds?
    - What do you imagine is making the sounds?
4. Have each pair, share one answer.
5. Conduct a book walk to build new background knowledge, activate prior knowledge and engage students.
6. Introduce the book, author, and illustrator.
7. Write the book title on the board and say slowly providing one to one matching support. This is a good opportunity to access prior knowledge and text-to-text connections by asking for word definitions and other texts about either jingles or dancers.
8. As a group, make predictions about the book based on the title and the front and back cover art.
9. Write these predictions on the board or chart paper where students can see them.

Teacher Tip: Reading aloud well takes practice! Always read the book in advance. Your own children will love having you try it out on them. If you have several children in your classroom who would benefit from the extra attention and a pre-reading of the book, ask them if you can practice in front of them during prep a day before the whole class read aloud. You will be amazed at how much this extra support will help in terms of attention, participation, interest and comprehension.

During - Book Reads

10. Read the entire story aloud to the students for pure enjoyment.

After - Book Talk

11. Refer students back to the list of predictions made at the end of the book walk. Ask, them:
    - Which of our predictions turned out to be correct?
    - Which ones were partly true?
    - Which ones were not true, now that we have read the story?
12. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
    - We predicted … .
    - What did the book say?
13. Invite discussion of the story and as it unfolds, go back to the book to confirm and support students' comprehension. Discussion questions focused on the plot, characters and Essential Understandings might include:
    - What was Jenna's problem?
    - Who tried to help her? How?

Teacher Tip: Avoid interrupting the first reading of a story to conduct explicit teaching of phonemic awareness, phonics or sight word attack skills. These teacher intrusions distract students from comprehension and will be addressed later in the lesson. The only interruptions during the first reading of any story should be selective support for comprehension. Sometimes, these are actually invited by the author in the form of a question or prompt to make a prediction or to solve a problem.

- Jenna's friends and relatives do many different things. What are some of them?
- How did Jenna finally solve her problem?
- How does Jenna get her jingles? Why doesn't she get all of her jingles from one person?
- How did Jenna feel at the powwow? Why?

14. Have students make "beginning, middle and ending" story maps by drawing three pictures to retell the story of *Jingle Dancer* --one picture for the beginning of the story, one for the middle of the story and one for the end. Keep these pictures.

Day Two

Targets Day Two

- I can determine the beginning, middle and end of a story
- I can use my understanding of beginning, middle and end to help me retell that story.
- I can sequence events in a story.

Picture Retell

1. Ask students "Do you remember our story from yesterday?" Discuss briefly.
2. Ask students to share the story maps they did on the first day with a small group and then present a set of three pictures that the group feels best represents the story. Pictures can be mixed and matched within the group.
3. Post the composites and do a gallery-walk, where students look at each set of pictures. As they conduct the gallery walk have them ask at each set of pictures:
   - What do you notice? And,
   - What do you wonder?
4. Encourage students through these questions to notice that there are many different things that happen in the middle of this story. It is probable that the beginnings and endings will be similar but the depictions of what happened in the middle will probably differ widely.
5. Do a whole group debrief of the gallery walk where you talk about what they noticed about each set of pictures and what they wondered.

Reread the Story

6. Reread the story, pointing out how each set of picture composites show different parts of the story.
7. Explore with the students if there are any specific pictures that, if combined in the right order, would best represent what happens in the middle of the story.
8. Make a class composite of the stories using a sequence of pictures representing events in the middle of the story. It is possible additional pictures would need to be drawn to complete this activity.

Essential Understandings

9. Explore the terms "Powwow" and "regalia" as presented in this book.
10. Provide students with pictures of the following types of dancers: men's traditional, men's fancy, men's grass dance, women's traditional, women's fancy shawl, and jingle dress.

11. Ask students to look at the pictures closely to see what things are the same and what are different. You can either use the pictures from ***At the Powwow*** or you can use pictures from the internet sources such as: http://www.powwows.com/ or http://gatheringofnations.com/.
12. Divide students into small groups to read, jig saw style, the short nonfiction descriptions of the various dances from the McCloskey book found at http://opi.mt.gov/ Resources > Background and Other Information. The short passages can be printed directly from the PDF copy.
13. After reading the dance descriptions jig saw style in groups, direct students to use the Asking Questions–Non Fiction form found at the end of this lesson to record the information about several different kinds of dancing.
14. You can assign your groups to research only one dance style and be the experts or you can have students research several dance styles. One could also have students access internet resources, as previously stated, to conduct further research on their dance style.
15. Students who are struggling readers can be assigned the Arlee Powwow Book – *At the Pow Wow.*
16. *At the Powwow* can be downloaded from http://www.arleeschools.org/2009101111183348430/blank/browse.asp?A=383&BMDRN=2000&BCOB=0&C=55428.
17. These students can then prepare a presentation to share with the class on Day Four about the types of dancers you might see at a powwow. As this is available to you electronically as a PDF file, if you have a PC projector or Smart Board, you can project this book so the entire class can see it easily.
18. Using the diagram of the parts of the regalia from *At the Powwow,* compare it with the picture of Jenna on the last three pictures in the book.
19. Naming each part and using that vocabulary, ask students:
    - Can you find parts of the dance outfit that Jenna had?
    - What parts were not in her dance regalia?
    - What parts of Jenna's regalia are unique to a jingle dress?
20. Close the lesson by watching the video clip used on the first day, if you have access to it.

Day Three

Targets Day Three

- I can identify, visualize, and create figurative language.
- I retell details from a story read to me.

Reengage

1. Ask, "Who remembers our story of *Jingle Dancer*?" (Do not display the book this time.)
2. Call on one or more students to briefly retell the story.

What is Figurative Language?

1. Reread the story, but this time ask students to listen for language that refers to the sky and how the moon and the sun sit in the sky. This is figurative language.
2. Figurative language is defined as speech or writing that departs from literal meaning in order to achieve a special effect or meaning, speech or writing employing figures of speech.

3. Leitich Smith uses two types of figurative language extensively, personification and onomatopoeia.
4. The figurative language used in this book connects this modern day story to the natural world in some very important ways. Examples for personification include:
    - "As Sun fetched morning..."
    - "Rising sunlight reached the windowpane and flashed against..."
    - "As sun arrived at mid-circle..."
    - "As sun caught a glimpse of Moon..."
    - "As moon glowed pale..."
    - "High above, clouds wavered above like worried ghosts."
    - "...and for Grandma Wolfe, who warmed like the sun."
5. Reread the language that students find and compare the words with what students think the clock might say. Use a digital clock and a conventional clock to display the times.
6. Pass out a half sheet of paper to each student.
7. Ask them to choose one of the personification examples from the book.
8. Have them copy and place in quotation marks a selected example of figurative language written by Leitich Smith in Jingle Dancer at the bottom of the page caption style.
9. After the selected quote, teach them how to put the name of the author and year of publication in parentheses to correctly identify the source.
10. Now, allow students time to draw a picture that represents what is being described in words. They can draw, water color etc. based on what is available.
11. Talk about how language can draw a picture in your mind by comparing two things that are not alike at all or connected at all in real life. Figurative language draws on our senses. Brainstorm with students some examples of figurative language.
12. If they are struggling you can provide other examples of personification, where an animal or object is given human characteristics.
13. Continue to work on the board until you feel that students have a good grasp of how figurative language (imaginary) is different from literal text (real).

Teacher Tip:
Personification (per-son-if-ih-KAY-shon): giving an animal or object human-like characteristics.
Example: "As Sun fetched morning..."
Onomatopoeia (ON-uh-maht-uh-PEE-uh): a word that imitates the sound it is describing.
Example: "Tink, tink, tink, tink"
(Definitions from www.Flocabulary.com, site on figurative language, examples from Jingle Dancer by Leitich Smith)

<u>Writing Figurative Language</u>

14. Allow students to work individually or in pairs to write and illustrate their own figurative language. They can write single sentence examples of personification, metaphors or similes (using like or as.)
15. Have students share their figurative writing examples with the class and provide a word splash space on the wall for their examples. Students can be encouraged to write or find in their reading additional examples of figurative language to post on the wall.
16. Close the lesson by looking at pictures of the various kinds of dancing from http://powwows.com/ that has a video, photos and a wealth of related Powwow information. Or use a search engine to search for the names of specific dances and watch actual performances. The author of Jingle Dancer also has powwow information on her website http://www.cynthialeitichsmith.com

Day Four

Targets Day Four

- I can compare and contrast powwow dances.
- I know names of some pieces of dance regalia and can recognize them in pictures.

Essential Understandings

1. Go back to the pictures and non-fiction pieces from Day Three about the different powwow dances.
2. Provide students with a simple chart so that they can compare and contrast the elements in each kind of dancing. It will look something like this.

Dance Type	Regalia for that Dance Type
Jingle Dance	Jingle dress, shawl, fan
Men's or Boys Fancy Dance	

3. On Day Two, some students worked on a presentation using A*t the Powwow*. Today they will present what they learned to the class using the text and a PC projector or the book in big book format.
4. Use the labeled pictures with both male and female regalia terms found in *At the Powwow* and the labeled picture on Page 8 of the Indian Reading Series book *A Little Boy's Big Moment* from the Blackfeet Stories. This book is available as a PDF file on the Northwest Labs website so it can be projected. Go to http://www.nwrel.org/indianed/indianreading/1/index.html for *A Little Boy's Big Moment* or http://www.arleeschools.org/2009101111183348430/blank/browse.asp?A=383&BMDRN=2000&BCOB=0&C=55428 to project and talk about the pictures in *At the Powwow*.
5. Again talk about the names for the specific parts of the regalia.
6. Go back to the pictures and non-fiction pieces from day two about the different powwow dances.
7. Have each small group share the information from their non-fiction reads as a part of this presentation.
8. Each group should be able to help the class identify the parts of dance regalia that are specific to the dance they read about.
9. Using the chart to elicit the elements that allow students to compare/contrast the dances.
10. Close the lesson by looking at pictures of the various kinds of dancing from http://powwows.com/ that has a video, photos and a wealth of related Powwow information. Or use your Internet search engine to search the names of the dances and watch actual performances. The author of Jingle Dancer also has powwow information on her website http://www.cynthialeitichsmith.com
11. As an extension, each student/group could make the cards for a concentration game of regalia terms by using index cards one with the name and the other with a picture illustrating the item specific to the kind of dance they learned about. These would include one card with the label name and one card with a picture for the regalia. (For example, the word '*bustle*' on one card, a picture of a bustle on the other card.) Theses could be put together for a class concentration game of regalia terms.

Day Five

Targets Day Five

- I can write a summary of the story.
- I can use my background knowledge and clues from the text to infer information about a character from a story.

Reengage

1. Conduct a picture walk of the book *Jingle Dancer* or have one or more of your students lead a picture walk.
2. Discuss the story again, this time focusing on how the inferences in this story let us learn things about the character without really telling us directly.
3. Put the Making Inferences chart found at the end of this lesson on the board and ask students:
    - What do we know about Jenna?
    - How do we know that?
    - Where in the book do we find that information?
4. Help students to understand that sometimes we have to infer things from text.
5. Remind students that an inference is something they know about a character or circumstance in a story by drawing on their own background knowledge. It is not literally stated in the text.
6. What can we "infer" about Jena? Possible responses include:
    - She is thoughtful, because she does not want each of her other family members dress to lose its voice by taking too many jingles.
    - She is not greedy, because she does not want each of her other family members dress to lose its voice by taking too many jingles.
    - She is respectful in the way she interacts with each of her relatives.
7. Do two or three of these character traits as a whole group.
8. Students can then work independently or in pairs using the Making Inferences Chart to finish Jenna or choose any other character in the story.
9. Give each group a chance to share something from their chart with the whole group.

Writing Summaries

10. Talk about a summary paragraph with the students.
11. Discuss what events in the story might be included in a summary of the story as a form of rehearsal for writing their own summary paragraphs.
12. Model at the board for the students by going back to their beginning, middle, and end pictures and use one set of them to **explicitly demonstrate** the development of a five to seven sentence paragraph summarizing the book.
13. Emphasize that each person's summary will be similar in some ways, but unique in other ways.
14. Talk about not copying words from the book to write a summary. Remind them how we attributed words to an author when we did our figurative language drawing

Teacher Tip: When you model writing on the board, vocalize the words as you write. Students learn phonics in context from writing and watching you write and talk about your thinking as you write and reread what you have written. This is important modeling and language experience. Plagiarism is something that teachers often forget to teach. Copy and paste has become the standard at all levels of composition. We need to intervene early in the writing process to encourage students to write using their own words.

captions.

15. Allow students to use their own picture series, one of the composite picture sets, or the book to write their own summary of the story in their own words.
16. Have students share their summary in the same small groups that were used to do the beginning, middle, and end composites on Day Two.

> *Teacher Tip:* Plagiarism is something that teachers sometimes neglect to teach. "Copy and paste" reports have become a common problem at all grade levels as students write. We need to intervene early in the writing process to teach students how to write using their own words.

Follow Up

17. Close the unit by asking students if they would like to hear you reread *Jingle Dancer* again.
18. Invite them to return to this book, *At the Powwow* and the McCloskey descriptions of the various kinds of dancing, found in *Your Guide to Understanding and Enjoying Pow Wow,* in their free time and display along with other powwow related books in a center in the classroom.

Assessment

- Direct observation of listening behaviors
- Direct observation of discussion response regarding Powwow, figurative language, summaries and inference
- Details inferred from the text regarding Jenna, captured on the Making Inferences Form
- Recognition of differences in dances based on fast or slow, or regalia
- Two elements of dance regalia recognized in pictures
- Each student's accurate retelling of the story
- Sequence of events evident in drawings or story map of the beginning, middle and end
- Summaries in the form of a paragraph that show understanding of that process
- Class charts for inference and non-fiction questions

Teacher Notes and Cautions

Be sure that students understand that regalia is not the same thing as a "costume" in most contemporary American Indian cultures. Dancers talk about regalia and sometimes refer to them as their dance outfits, but never as "costumes." Regalia are very personal outfits created over long periods of time and maintained and treasured by the owner. Each element of a dancer's regalia has unique meaning for the individual dancer connected with who made it, how it was passed to the dancer and also symbolic meanings connected to the element itself.

Vocabulary

A valuable resource for developing vocabulary lists is the concordance by Amazon.com. The one for Jingle Dancer is at http://www.amazon.com/Jingle-Dancer-Cynthia-Leitich-Smith/dp/sitb-

next/068816241X/ref=sbx_con/104-4421270-5767958?ie=UTF8&qid=1182820208&sr=8-1#concordance or search Amazon.com for the book's title; select the title, scroll to "Product Details," and then scroll down under "Inside this Book." There you will find a link called "Concordance," which includes the 100 most frequently used words in the book. It simplifies direct vocabulary instruction. Be aware that non-words or phonemes just representing sounds will also be included. In addition, proper names are included and will not be capitalized. Still, even with these limitations, the list is useful. Note that the larger the word's font, the more frequently it is used in the text. These are the words found in the concordance for *Jingle Dancer*.

above again animals answered arrived asked Aunt ball bat beat big borrow breathed brum burrowing calves carpet cheek clanked clinked closet cousin dance danced dancing difference dough dress Elizabeth enough family fetched firm flour fried game go good Grandma hanging heart high home hug Jenna jingles kiss kitchen knew law long lose man may moccasin moon morning Mrs. needed night now once open powwow reached rising room row Scott shoulder shuffled side silent sing sis skipped slipped steps story strolled sun take time tink told tossing tugged voice waited wanting Wolfe won

Extensions

1. Language
   - Encourage additions of figurative language found in other class reading to the wall splash.

2. Powwow
   - Provide a center with Powwow related books for independent and guided reading.
   - Build a web-quest for students to Powwow related web-sites featuring Montana Powwow and drum groups from various MT Tribes. A wealth of great drumming, singing and dancing

footage has been posted. Take this opportunity to teach students good cyber citizenship, including citing and referencing sources found on the Internet.

- Conduct a guided reading group for students at their instructional level based on a running record. Or, again based on the running record, promote independent reading with students able to read a Reading Recovery Level 16 text (near end of 1st grade benchmark). For example, if your district has access to it, the Eagle Crest title *The Powwow* has a word count of 328 words and includes high frequency words practiced in this mini unit, "I, see, a, she, the" and topical words introduced including "powwow, dance, and regalia."
- Address the powwow and regalia themes as well as the theme of the story.

3. Math
   - Using representations of jingles on a ribbon, students may work on beginning multiplication problems. How many jingles does it require to have 30 inches of ribbon, with jingles attached not more than 2 inches apart? If you have only have 36 jingles, how many rows would you be able to make if each row was 30 inches long, and jingles could not be more that 2 inches apart? Multiplication and division problems can be written by students or by you connected to sewing challenges in creation to the jingle dress. To simulate and make a hands-on example, use inexpensive ribbon and safety pins to simulate the placement of jingles.
   - Examine the number four in this book. It is an important number in many American Indian cultures. How is "four" important to this book? What other things come in fours?

4. Science
   - Understanding of the natural world is integral to most American Indian cultures. How does talking about time in the story add to the reader's sense of connection to that natural world?

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Making Inferences

Character Name

Text Clues + Schema = Inference

Inference	Evidence from Text	Background Knowledge / Schema Used

ASKING QUESTIONS - NONFICTION

Title _____ Author _____

Facts	Questions	My Thinking

"The Moccasins:" Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit Written By Tammy Elser

Unit Introduction

In this series of lessons, primary students will explore the nature of families through a personal autobiographical story of a child cared for by a foster mother. Themes of love, pride in identity, and family are explored in this charming small picture book. In this short unit, the focus is on using this book as a springboard for autobiographical writing, descriptive writing and discussion of the many kinds of families and the entity they have in common – love for each other.

Anchor Text

Einarson, E. (2004). *The Moccasins.* (J. Flett, Illustrator) British Coulumbia, Canada: Theytus Books.

Support Texts

Adams, Lorraine, and Lynn Bruvold. *New Slippers.* White Horse: Eaglecrest, 2005.

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Fast Facts

Genre	Picture Book
Suggested Grade Level	K-3 (The following unit consists of 4 lessons, and was developed for 1-3 with daily writing, moving students through the stages of the writing process. Day one and simplified day two can be easily adapted for Kindergarten and early 1st grade students.
Tribe (s)	Author is Kootenai (Ktunaxa), illustrator, Cree and Metis, no specific tribal references in story line other than identification as "Native."
Place	A foster home.
Time	In the present.

About the Author and Illustrator

Author Earl Einarson is a member of the Ktunaxa (k-too-na-ha) First Nation, living and working in British Columbia, Canada. In 2004 he published *The Moccasins* which is dedicated to his foster mother, Mildred, and recounts the special gift she provided him instilling pride in his native heritage. *The Moccasins* was selected as a finalist for the Christie Harris Illustrated Children's Literature Prize in 2005. According to the web-site article published by the British Columbia Institute of Technology, Einarson is a 2007 graduate of the New Media Design and Web Development Program and currently works running his own web design firm and teaches for BCIT.

Illustrator and author Julie Flett has illustrated several children's books, including *The Moccasins* with author Earl Einarson and *Zoe and the Fawn* with Author Catherine Jameson. She is author and illustrator of soon to be released *Owls See Clearly At Night (Lii Yiiboo Miyo-Waapamik Lii Swer): A Michif Alphabet.* Michif is the native language of the Métis people of Canada and the United States of which Flett is a descendant. According to the online Michif & Metis Cultural Site, Michif is a mixed language emerging over 200 years ago resulting from the coming together of several cultures. *Owls See Clearly At Night* is due to be released in March of 2010.

Text Summary

An American Indian child living in a foster home is given a special gift of love by his foster mother, which also serves as a reminder of his identity and culture. When he grows up, this special gift is returned to him and he is able to extend the tradition to his own family. The love of families of all types for their children and the maintaining and respect for traditions are themes present in this lovely book about a special gift – and how that gift helps one child feel safe, warm , loved and special. It is nice to note for children that this book is autobiographical.

Materials

- Picture book *The Moccasins*

- PC access
- Other books regarding foster families (see bibliography)
- Other moccasin related books (see bibliography)
- Other books regarding special gifts (see bibliography)
- Notebooks, draft books or other writing material (for each student)
- Chart paper (for predictions, writing modeling and demonstration)
- Markers
- Drawing paper, for each student
- White board
- Montana, US and North America Maps (noting authors home, location of publication etc.)
- Timer (download timer tools free from http://www.online-stopwatch.com/)

Implementation Level, Essential Understandings and MT Content Standards

Implementation Levels		Essential Understandings - Big Ideas				Montana Content Standards	
4	Social Justice	X	1-There is great diversity between tribes.		4-Tribes reserved a portion of their land-base through treaties.	**Reading –** 1.1,1.2,1.3,1.4,1.S, 2.1,2.2,2.3,2.4,2.S, 2.6,2.7,2.8,4.1,4.2, 4.3,4.4,4.S,S.1	**Social Studies -** 3.1,3.2,6.1,6.2, 6.3,6.4,6.6
3	**Transformative**	X	2-There is great diversity between individuals within any tribe.		S-History is told from subjective experience and perspective.		
2	Additive	X	3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.		6-Federal Indian policies shifted through seven major periods.	**Literature –** 1.1,1.2,1.3,1.4,1.5, 1.6,2.1,2.2,2.3,3.1, 4.1,4.2,4.3, **Writing –** 1.2,2.1,2.2	**Listening/Speaking -** 1.1,2.1,2.2,2.3,2.4, 2.5,3.3
1	Contributions				7-Three forms of sovereignty exist in the US - federal, state, & tribal.		

See OPI web-site for detailed information on Bank's Approaches, Essential Understandings, and Montana Content Standards

Overarching Learning Targets

- I make predictions based on introductory information about the story.
- I picture a story in my head as it is read to me. (visualizing)
- I connect my own experience to the experience of the child in the story. (infer, text to self connections)
- I know one way in which the family in the story assures that the little boy feels safe, warm and loved.
- I listen attentively.
- I use my own life experience to write an autobiographical story.
- I know the difference between make believe stories and stories that actually happen in real life (between fantasy, realistic fiction and biography or autobiography.)

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. As a standalone read aloud, this book can be presented including the book walk, predictions, uninterrupted reading, discussion and

possible re-reading and text- to-self connections (Day One steps) in about 30 minutes. The lesson design provided here uses *The Moccasins* as an anchor text with lessons, extensions, and companion texts that can unfold over four or five days. There could be significance for this unit as an extension of the primary social studies curriculum related to different types of families. Literacy lessons here focus on writing and connected genre and comprehension strategy study (text to text, text-to-self and text-to-world connections). Using the four to five day plan, systematic, explicit and mindful teaching of early literacy skills are provided in the context of an autobiographical story with interesting cultural connections, in the form of a beautifully written and illustrated picture book. NOTE: Please read the "Teachers Notes and Cautions" section in this unit before proceeding with the writing lesson in order to allow yourself time to prepare for students who may need special support.

Day One

Targets Day One

- I make predictions about a story to support my active listening.
- I listen attentively.
- I visualize the actions in the story as I listen, making a picture in my mind.
- I connect my own experience to experiences in the story to enrich my comprehension.

Before Reading - Book Walk

Teacher Tip: When you have the opportunity, build students curiosity by introducing a book in stages making predictions as you go. For this simple book, two stages are present. First, looking only at the cover and title and second, examining the author's personal dedication.

1. Display the cover of the book *The Moccasins*, hiding the title for now. If you have one, a document camera or the downloaded image from a book sellers website of the book cover can be projected so all students can clearly see the book. Hide the title.
2. Without reading the title, based on the cover art alone, as students:
    - What do you think this book will be about?
3. See if they notice the moccasins as a unique part of the simple cover art.
4. Next, reveal the title. Say slowly with one to one matching support for more emergent students.
5. Write the word moccasins on the board.
6. Ask students:
    - Now what do you think this book will be about?
7. Bring in photos or actual examples of moccasins, so students can see the many different styles.
8. Discuss how different tribes have different ways of making and decorating the moccasins and that some are made with elaborate bead work as part of dance regalia - very special outfits worn by dancers.
9. Ask students if they want to find more clues to the mystery of what this book is about.
10. Conduct a think aloud, sharing with students that without even reading the story, we can learn a lot about a book.
11. Open the book to the title page (project if you can, so they can see it.) Discuss the title page, copyright page and dedications page as unique parts of the book that tell the title, author, illustrator, year the book was published and the name of the company that published the book.

12. Take a few minutes to talk about the meaning of the word "dedication" asking "what does it mean when someone dedicates a book or a performance to someone else?" (Discuss the concept of honoring them.)
13. Read Einarson's very special dedication.
14. Ask," Now that you have heard his dedication, let's add to our predictions about what we think this story could be about. Does anyone have any more ideas?" Write them on the board.
15. Introduce the author and illustrator.

During - Book Read

16. Read the entire story aloud to the students for pure enjoyment.

> *Teacher Tip:* Avoid interrupting the first reading of a story to conduct explicit teaching of phonemic awareness, phonics or sight word attack skills. These teacher intrusions distract students from comprehension and will be addressed later in the lesson. The only interruptions during the first reading of any story should be selective support for comprehension. Sometimes, these are actually invited by the author in the form of a question or prompt to make a prediction or to solve a problem.

After - Book Talk

17. Refer students back to the list of predictions made at the end of the book walk. Ask, them:
    - Which of our predictions turned out to be correct?
    - Which ones were partly true?
    - Which ones were not true, now that we have read the story?
18. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
    - We predicted.....
    - What did the book say?
19. Invite discussion of the story and as it unfolds, go back to the book to confirm and support students' comprehension. Discussion questions might include:
    - Who is this book about?
    - Where does he live? (Be prepared to discuss the meaning of foster homes, loving second parents who provide children love and a home during a time when their parents can't.)
    - What is the special gift the boy's foster mother gives to him?
    - How does that gift make him feel?
    - What happens to his special gift?
20. Provide students will drawing paper and materials.
21. Tell students: "We might have something special, often something that was given to us that makes us feel safe and warm and loved. It could be an article of clothing, a special toy or a blanket. Let's each take a minute and think of that special thing we have." (Another option could be a memory of something or of a time ...)
22. Invite them to close their eyes and sit quietly for a minute, picturing in their mind their special object.
23. Close day one by inviting all the students to draw a picture of their special object.
24. Save the pictures to use on day two.

Day Two

Targets Day Two

- I retell details from a story read to me.
- I recognize one or two ways to tell that a story may be true, might really have happened or is about the life of the author (autobiography)
- I listen attentively.
- I talk about my special object to prepare for writing.
- I draft my own story about my special object after rehearsing with my class in a sharing circle.

Retell and Repeated Read To

1. Ask students "Do you remember our story yesterday?" Discuss briefly.
2. Ask the students. "Would you like to hear the story again?" (Kinder and 1st will delight in the repeated reading.)
3. Reread the story.
4. Conduct a mini lesson on how to tell if a book is autobiographical as opposed to realistic fiction.
5. Show students how to glean information from the front and back cover, inside cover flaps (if present) dedications and possible reviews in order to determine genre.
6. Discuss how recognizing genre can help you more deeply understand a book.
7. Remind students of their own special objects and the pictures they drew the previous day. Have students sit in a circle and take turns sharing what their special object is and one reason why it is special to them.
8. Be sure to explicitly teach and support good listening skills during read alouds, author' chair and anytime another student or the teacher is sharing. The following check-list of skills needs to be taught. Good listeners:
    - Look at the person who is talking, or turn your ear toward them.
    - Listen and don't interrupt.
    - Think about what the person is saying.
    - Picture what the person is saying.
    - Ask questions, if appropriate, to find out more or understand.
    - Nod, smile or say something to show you understand.
    - Repeat what you heard in your own words.

Writer's Workshop

9. Have students get out writing materials (paper and pencil or computers, journals, notebooks – whatever you use for composition on a daily basis.)
10. Instruct the students: "Today we are going to write about the objects we drew yesterday, the things that make us feel that we are safe and warm and loved. Let's start together by brainstorming what someone would need to know to understand why an object is special to you."
11. Generate a list from the student responses on the board, modeling writing as you do. The list might look like this:
    - Tell what the special object is.
    - Tell what the object looks like.

Teacher Tip: Topic selection is the number one variable in student success in writing. This is particularly true for young writers as they are working to make sense of letter/sound correspondence, basic conventions etc. They need to write about what they know, so as you can, give them an option to write on their own topics or the topic suggested by your lesson. As they mature and are ready for more challenge, nudge them out of their topic "ruts."

- How does the object feel, smell, (taste or sound?)
- How did you get the object or where did it come from?
- What makes it so special?
- What about the object makes you feel that you are safe and warm and loved?

12. Reread the list slowly for students providing one to one (finger to word) matching support.
13. Next, model from your own experience.
14. Choose your own special object and write about it answering all the above questions. It will be useful to use chart paper so your modeled writing can be stored to share later. For emergent Kinder and 1st graders, models help them by giving them a scaffold and supporting their writing fluency. Older students gain awareness of how to craft their writing, using language for a specific effect.
15. During your modeling, be very explicit regarding how you use your hearing spelling so you can write anything you can say. Model this for them word by word.
16. Here is an example from my experience that I would write in front of the children on chart paper supported by an easel. Set the easel low enough so all students can easily watch you write. This would be a model for end of 1st grade and above. Simplify the language a bit and shorten to model for younger children.

> My bathrobe is one of my favorite things. It is powder blue and made of fleece material, as soft as a rabbit. It has big pockets and to me always smells just a bit like baby powder. I got it as a gift from my daughter for Christmas last year. That same Christmas, there were two boxes under the tree, each the same size. One was to me, and the other was from me to my daughter. As it turned out, we each got the other the exact same powder blue bath robe! Nearly every morning, as we make breakfast before school and work, we run into each other wearing the same blue robe. We think it makes us members of some secret blue bathrobe club! We laugh and that makes me feel safe and happy and loved.

17. Model writing fulfills its purpose and at the same time stretches students to use language to tell a good story. In advance of this activity with older children (later 1st and up) have them tell stories to each other in pairs or small groups to rehearse their own story verbally first.
18. Reinforce the idea that this type of writing is about their life. This time it is not make believe. In this way they are writing autobiographical, first person narratives.
19. Give the assignment. "For the next 15 to 20 minutes (this depends on your students) I want you to think and begin writing about your special object. You can look at our questions on the board to guide you. In a few days, we will share these stories with each other in author's chair, and each day we will work on them. Your goal today is to write your first draft. As always, if you have a different or better idea or topic you wish to write about instead, come and talk to me about what you would like to write."
20. Set the writing timer in the room (go to http://www.online-stopwatch.com/ to download free timers.)
21. Create a protocol for the use of the timer so no talking occurs while the reading/writing timer is on. During this time, establish strict expectations pens are on the

> *Teacher Tip:* Whether you are conducting a think aloud in front of students or modeling writing in front of students or reading aloud, always rehearse. Know exactly what examples you will use and pre-write your model, or practice your think aloud. Your goal is to use these opportunities to scaffold very young readers and writers, so the entire process needs to be thought through. Post it notes work well for capturing ideas as you develop lessons – and jogging your memory later.

paper, or students are thinking. Zero conversation is allowed.

22. Go! Create a sense of urgency to help get your students started and keep them on task working on drafts of their stories.
23. When the time is up, be sure they have saved their work if using computers. Tell them they will have more time to refine and add to their stories during the rest of the week.

Day Three, Four, Five

Targets Day Three, Four, Five

- I address all stages of the writing process.
- I use conventions of spelling and punctuation to make my writing easy for others to read.
- I revise my writing to add details, fill in missing information and make it more interesting to my reader.
- I host a revision conference with my partner and my teacher to get feedback supporting revision.
- I host an editing conference with my peer editor and also my teacher to determine what needs fixing up. I take on one or two new conventions to improve my writing as note them on my "I am learning too..." list.
- I self-edit checking to be sure conventions on my "I can..." list are correctly done in my piece.

Writer's Workshop

1. Allow up to 45 minutes each day for students to continue to craft their writing about an object or gift that makes them feel very special.
2. Use a writing process chart to help students see the relationship of various stages and to organize for revision conferences (peer before teacher) and editing conference (proof reading first, then peer editing, then clean up, then teacher supported editing and direct teaching of 1 or 2 emerging conventions). Most students will be in the drafting stage, with a smaller group requiring revision support and a group also signed up for editing as the week progresses.
3. This is not a "lock step" process. Different students on different topics will require different levels of support and time.

4. A simple table posted in the classroom with stages of the writing process is a great help to organize each day's writing workshop. At the beginning of each day, or the close of the previous day's work, students sign up for slots to participate in revision and editing conferences with the teacher. Five minute conferences can be scheduled across the day during times when others are drafting or working on other assignments. Below is an example daily chart.
5. Your goal is to stagger students following their needs so you never have more than 10 (optimally 6 to 8 in a class of 24 students) needing revision and editing conference support on any given day.
6. Some teachers schedule conferences for the 1st and last 5 minutes of recesses, lunch recess etc., during times when more students than normal are requiring support.

Rehearsing / Planning	Drafting	Revision Conferences	Editing Conferences	Sharing / Publishing / Author's Chair
1. _____	1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____	2. _____
	3. _____	3. _____	3. _____	3. _____
	4. _____	4. _____	4. _____	4. _____
	5. _____	5. _____	5. _____	
	6. _____			
	7. _____			
	8. _____			

	9. _____ 10. _____			

7. Based on the student's actual writing, schedule mini lessons daily for individual, small group and whole class direct instruction in conventions. The content of these lessons is determined by your direct observation of what they need from examination of their writing daily.
8. You may be conducting author's chair sessions beginning at the close of day 3 and continuing through day seven based on when your students complete their stories. Students always need another writing project or two in the wings to assure students never stop daily writing during writer's workshop. For this purpose, maintaining active "projects" files by each student is a good idea with writing at various stages of completion and new topics ideas at the ready.

Teacher Tip: A note about writing. A segment of time needs to be devoted every single school day for Writer's Workshop, beginning on the very first day of Kindergarten, before most adults recognize that children can "write." Begin in Kinder with 10 minutes of uninterrupted writing time, followed by a period when students read back their "kid writing" stories to you, while you take dictation on sticky notes and show them how they are beginning to connect sound to letter. They learn to 'decode' (a key reading skill) most effectively by 'encoding' – writing stories and messages from their own experience. By 1st grade, at least 30 minutes a day is for developing their stories and topics in Writers Workshop. Beyond 1st grade, devote an hour a day. There is no more valuable time spent in school than time devoted to writing.

Day Six or Seven

Targets Day Six or Seven

- I am a respectful, attentive audience member.
- I share my story with a partner, in small groups or with my class in 'authors' chair.
- I support my classmates providing comments to help them improve their writing.

Final Drafts

1. Provide time in class for students to finish their own stories.
2. If time allows, encourage them to illustrate their stories.
3. Have students pair up with partners.
4. In pairs, taking turns, have them practice reading their story aloud to their partner.

Author's Chair

5. Have students take turns sitting in the author's chair and reading their stories aloud to the class.
6. Be sure the author introduces him or herself and the title of their story. In this way, students are actually modeling for each other how to conduct a book walk that predisposes the listener / reader to comprehend the story by building or activating background knowledge.
7. Peers practice good listening skills and audience behaviors.
8. At the close of each reading, have the class ask one or two questions or share one or two observations from the author's story.
9. Encourage and model positive feedback and constructive questions.

Assessment

- Direct observation of listening skills following skills checklist in the classroom.
- Class predictions about book from layered clues.
- Awareness of parts of a book and where to look for genre clues.
- Drawing of their own special object (a text-to-self connection)
- Understanding of definition of autobiography or biography as a genre.
- Individual stories developed using the writing process and shared with the class.
    - examine conventions individually
    - look for known words
    - look for developmental stages in writing moving from emergent to developing and finally to conscious control
    - look for evidence of fluency - ability to sustain an idea and tell a story using emergent writing skills

Teacher Notes and Cautions

Instructional or developmental issues were addressed in the teacher tips. There are no features in this book that may be offensive or objectionable; however some aspects might be sensitive areas for some children. It is important to be aware of students who may, for whatever reason – poverty, temporary living circumstances, etc – might struggle to come up with an object to draw and write about. Consideration of this potential and subsequent planning on how to support such a student will help make the lesson successful for all. An option might be for a student to draw and write about a memory of a time or a happening that made him/her feel warm and loved. This story has universal appeal and is skillfully written and beautifully illustrated.

Vocabulary

Specialized or Topical (not for mastery, just for exposure)

moccasins, needle, buckskin, tanned, hide,

Feeling words

loved, warm, cozy, safe, proud, good, blessed

Extension Activities

1. Families
    - Provide a center with books depicting different types of families for independent and guided reading.

- Conduct a guided reading group for students at their instructional level based on a running record. Or, again based on the running record, promote independent reading with titles where the child demonstrates 95% accuracy or above on a running record.

2. Identity
   - An element that makes this story powerful is the way the foster mother instills pride in identity. Locate books that do the same thing across many ethnic groups and conduct a "book flood" - bring them to share over the week in read-to, read- with and read-by settings. War Shirt, Less than Half, More than Whole, and Little Duck all carry this message about being happy with who you are. Have students find and bring in and share books that do the same thing from other cultural perspectives.
3. Treasure Gifts
   - Adapt the book flood activity to have them look for books that feature gifts that make you feel special. Conduct discussions on generosity and gratitude. Teach students to write notes of thanks for things done for them or gifts given to them.
4. Emotions
   - Make word cloud posters with students using Wordle, of the feeling words found in the book. First, have students go through the book and locate and list these words.

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For Reference

Literary Genres

Fiction	*Fantasy*	A story that is not considered traditional literature, which includes elements that are considered impossible such as magical creatures or super powers. Imagination and make-believe are what this genre is all about.
	Science Fiction	A type of fantasy usually set in the future, often including science and technology themes (robots, time machines, etc.)
	Poetry	Poetry is verse written to create a response of thought and feeling from the reader. It often uses rhythm and rhyme to help convey its meaning.
	Mystery	A suspenseful story about a puzzling event that is not solved until the end of the story.
	Realistic Fiction	A story using made-up characters that could happen in real life.
	Traditional Literature	Stories passed down over many generations. These could include oral traditions, parables, folktales, legends, fables, fairy tales, tall tales, and myths. Many stories in this genre have historical significance and all have cultural significance to the group who own them. Depending on the beliefs of the group that continues to tell and use these stories, they are not always presented as fiction.
	Historical Fiction	A fictional story that takes place in a particular time period in the past. Often the setting is real, but some characters and details are made up in the author's imagination.
Non Fiction	*Biography*	The story of a real person's life written by another person.
	Autobiography	The story of a real person's life that is written by that person.
	Informational Text	Texts that provide facts about a variety of topics (sports, animals, science, history, careers, travel, geography, space, weather, etc.)

I can / I am learning ... record

Skill	I am learning...	I can...

Understanding Character Change in "Red Parka Mary:" Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit written by Teresa Veltkamp

Unit Introduction

In this unit, primary students will practice comprehension strategies as they examine elements of literature in a wonderful story of cross-generational friendship. Students examine their personal learning and experience to connect to the main character, attending to changes in the character's thinking as well as their own. Using context clues, they develop new vocabulary. Companion texts encourage students to compare and contrast characters. Several suggestions for a culminating community activity encourage student involvement with elders, synthesizing learning through action.

Anchor Text

Eyvindson, Peter. *Red Parka Mary*. Illustrated by Rhian Brynjolson. Winnipeg, Manitoba: Pemmican Publications Inc. 1996.

Support Text

Arlee, J. *Mali Npnaqs: the story of a mean little old lady*. Illustrated by T.J. Sandoval. Pablo, Montana: Salish Kootenai Press. 2003.

Fast Facts

Genre	Picture Book
Suggested Grade Level	1-3 (This unit was developed as a second grade comprehension lesson)
Tribe (s)	Not specified.
Place	Possibly Manitoba or Saskatchewan
Time	Contemporary (1996)

About the Author and Illustrator

Peter Eyvindson is a professional storyteller from Saskatchewan.
Rhian Brynjolson is an illustrator and art instructor from Winnipeg.

Text Summary

A little boy's thinking is transformed in this story as friendship triumphs over stereotypes. At first he is too frightened to speak to his elderly neighbor, Mary, but when encouraged by his mother's friendly behavior, he begins to understand Mary and then becomes very fond of her. The boy's fears fade as he spends time with Mary gaining understanding, respect and traditional knowledge from this beloved elder. The story is set in the holiday season but can be used year round to illustrate themes of generosity, acceptance, respect for elders, and unconditional love.

Materials

- Chart paper or white board, markers
- "Thinking guide" (Fig. 1) for each student
- Several sheets of 11x17 paper per student
- Pencils
- Black markers for outlining artwork
- Watercolor paints
- Sticky notes
- Optional- Copy of *Mali Npnaqs, the Story of a Mean Little Old Lady*
- Other supporting literature listed in bibliography
- Clipboards/books/hard surfaces for writing
- 3x5 cards with vocabulary words written
- Map of Montana reservations

Implementation Level, Essential Understandings and MT Content Standards

<table>
<tr><th colspan="2">Implementation Levels</th><th colspan="4">Essential Understandings - Big Ideas</th><th colspan="2">Montana Content Standards</th></tr>
<tr><td>4</td><td>Social Justice</td><td>x</td><td>1-There is great diversity between tribes.</td><td></td><td>4-Tribes reserved a portion of their land-base through treaties.</td><td>Reading
1.1, 1.2, 1.3, 1.4</td><td>Social Studies
2.5, 6.1, 6.4</td></tr>
<tr><td>3</td><td>Transformative</td><td>x</td><td>2-There is great diversity between individuals within any tribe.</td><td></td><td>5-History is told from subjective experience and perspective.</td><td></td><td></td></tr>
<tr><td>2</td><td>Additive</td><td rowspan="2">x</td><td rowspan="2">3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.</td><td></td><td>6-Federal Indian policies shifted through seven major periods.</td><td>Literature
1.4, 2.1, 2.2,</td><td>Speaking and Listening
2.2, 4.3</td></tr>
<tr><td>1</td><td>Contributions</td><td></td><td>7-Three forms of sovereignty exist in the US - federal, state, & tribal.</td><td></td><td></td></tr>
</table>

See OPI web-site for detailed information on Bank's Approaches, Essential Understandings, and Montana Content Standards.

Overarching Learning Targets

- I can identify the main characters in a story and describe their characteristics. (Literature 2.2)
- I can retell the main events of the story using details from the text. (Reading 1.1)
- I can describe how characters change in a story. (R 1.4)
- I can describe how my thinking changed during and after the story. (R 1.2, 1.3)
- I can tell what the word "elder' means. (R 2.6)
- I can use context clues to guess the meaning of unfamiliar words (see list, Day Two) (L 2.3)
- I know why elders are important to a tribe or other community. (Social Studies 6.1)
- I can describe and demonstrate ways of showing respect to elders. (SS 2.5)
- I can identify some specific expressions of culture in this book. (SS 6.4)
- I participate in an activity that helps me connect to elders in my family or community. (SS 2.5)
- I know how to introduce myself with a friendly handshake. (Speaking and Listening 2.2)
- I listen attentively and ask relevant questions. (SL 2.2)
- I work effectively and respectfully in a small group. (SL 4.3)

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. Day One's initial lesson, which includes activating prior knowledge (or "schema"), reading of the book, guided comprehension and think-alouds during the reading, will require 30-40 minutes.

For whole-class and independent comprehension activities following the reading, allow an additional 30-40 minutes. Further lessons return to the text to deepen comprehension and allow students to demonstrate understanding independently and cooperatively through a variety of activities, including writing, art and role playing.

Day One

Targets for Day One

- I can identify the main characters in a story and describe their characteristics. (L 2.2)
- I can retell the main events of the story using details from the text. (Reading 1.1)
- I can describe how characters change in a story. (R 1.4)
- I can describe how my thinking changed during and after the story. (R 1.2, 1.3)
- I listen attentively and ask relevant questions. (SL 2.2)
- I work effectively and respectfully in a group. (SL 4.3)

Before Reading

1. ***Set goals for understanding.*** Introductory comments should prepare students to share a book that will help them think about two main ideas: 1) how a character's thinking, and our own thinking, can

change in a story, and 2) what it means when we say "respect your elders." An athlete might watch a tape of herself in competition in order to improve her game; this is a good metaphor to help students understand the value of thinking about thinking. Another word for thinking is "cognition." Thinking about thinking is also called "metacognition." Use the word "metacognition" in class discussion after defining.

2. ***Activate prior knowledge***, or schema: Define "elder" and facilitate a quick (5 min) discussion. As the class lists "things we think we know about elders," record all statements on chart paper, including misconceptions or confusion (these can be re-examined later). Read each written statement aloud to the contributor to check for accuracy and enhance word recognition. Comments may be related to age, knowledge and memory or aging issues such as health, income, housing, and personal experiences with elders (possibly including illness, nursing homes, funerals, etc.). This list will be re-visited.
3. ***Show the book.*** Introduce book, author, and illustrator.
4. ***Introduce Thinking Guides*** (explain, then distribute). Provide copies of Fig. 1 or fold an 11x17 paper in thirds for each student. Label left column "First thoughts." Here, students will record (in writing, pictures or a combination) their first impressions of Mary. The middle column is labeled "On second thought," and is where students should record changes in their thinking about Mary's character. If students are gathered on the rug, they might need clipboards or books to use as writing surfaces. It is important that students know that recording their thinking quickly (3 minutes max) is far more important than penmanship and artistic style. The far right column, labeled "Latest thoughts," will be filled in later.

During - Book Read

5. ***Read Red Parka Mary*** with two interruptions of no more than 3 minutes for a sketch/write.
   a. "My First Thought" On page 12, after Mary sets the berry bucket in front of the boy, stop and say"Show your thinking about Mary in pictures and words."
   b. "On second thought..." Make a second stop on page 20, after Mary teaches the boy to line his moccasins with rabbit fur. Ask, "What are your thoughts about Mary now?"

After - Book Talk (metacognitive)

6. ***Class discussion*** following reading should center around these questions:
   - What did students think about Mary at first?
   - What did the boy think of her?
   - How could students tell what the boy was thinking?
   - What did the boy think of Mary by the end of the story?
   - When did his thinking change?
   - What made his thinking change?
   - Did students' thinking change too? When?
   - Invite the class to exchange ideas with a neighbor using their Thinking Guides to help explain. Share some ideas with the group.
7. ***Re-visit the class list*** "things we think we know about elders." Can anything new be added? Did any of the students' prior knowledge appear in this story? Do any contributors wish to change, correct or clarify a statement? Is there agreement/disagreement in the group? Save the list for later lessons (or post for ongoing discussion).
8. ***On third thought...individual work***: Ask students to consider the character of Mary one more time. This time, in the third column, they should write a statement describing their current thinking about the story, and the illustration should show ***what led them to that thinking***. Student illustrations may

show events from the story, events from their own lives, or ideas that emerged from discussion with classmates. Allow time to work on pictures and clarify writing.

Fig. 1 Thinking Guide (should be 11x17 size)

First thoughts	On second thought...	Latest thoughts
(writing)		
(picture)		
Title: Red Parka Mary Name: _____ I can describe how my thinking changes during a story. (Metacognition)		

9. ***Regroup and share*** how student thinking changed to arrive at their "Latest thoughts." To manage this activity with a larger class, form three smaller groups rather than have each student share with the whole group. Circulate and "eavesdrop" to report major findings or points of interest back to the class. Closing discussion might include these thinking questions: What were the most important moments in this story? What do you think the "big idea" was in this story? What did you learn about elders from this story? Will this book cause you to think differently about elders in the future?
10. ***Display student work*** on a wall or bulletin board, or use a three-ring binder to create a "book" for students to view during reading time.

Day Two

Targets Day Two

- I can use context clues to guess the meaning of unfamiliar words such as: ***Parka, chokecherry, moccasins, toque, brimful, shuffled, chuckled, generous, bunions, snare, supple, bundle, awkwardly, stammered, Buckingham Palace, Fort Knox, demanded*** (L 2.3)
- I listen attentively and ask relevant questions. (SL 2.2)
- I work effectively and respectfully in a small group. (SL 4.3)

Before Re-reading

1. ***Prepare materials***: Write vocabulary words from the list above (words taken from *Red Parka Mary*) on 3x5 cards, and list in a column on white board.
2. ***Set goals for understanding.*** Ask students how they can learn the meaning of a new word without using a dictionary or computer. Introductory comments should prepare students to revisit the story in order to use clues from a story, or a story's *context*, to learn the meaning of new words.
3. ***Prepare students for activity.*** Review vocabulary cards with students without defining, before re-reading the story. Ask students to guess meaning of words. Under the word "Guesses," write one or two guesses next to each vocabulary word listed on the white board. Form small word teams of 2 or 3 students, handing them one or more 3x5 word cards. Teams will be responsible for a) listening for "their" words to occur in the story and b) cooperatively writing a definition for each based on context clues.

<u>During – Re-read</u>

4. ***Re-read Red Parka Mary.*** When a vocabulary word occurs in a sentence, slowly re-read the sentence only once. Make sure all students can see illustrations.

<u>After –Word Work</u>

5. ***Allow teams to confer and write.*** Circulate with book, re-reading sentences on request. On the back of vocabulary cards, teams should write WHAT they think the word means and WHY they arrived at that definition, citing details from text and illustrations.
   (Ex. ***Toque*** WHAT: we think it is a hat. WHY: it is pulled down over her hair and she has a hat in the picture.) Early finishers may start on step 7.
6. ***Re-group*** class, collecting vocabulary cards. Share new guesses with group, inviting students to politely agree or disagree. Emphasize use of context clues over precisely accurate definitions (Ex. "I can see why you thought that"). Compare new guesses to first guesses and record on white board. Finally, check with a dictionary. Ask students to identify the words they think are most important to understanding the story. Keep vocabulary words on display.
7. ***Apply new knowledge.*** Offer a choice of activities for students to demonstrate understanding. Some options to consider:
   - Illustrate main characters. Include labels indicating at least five words from the list.
   - Create a collage from magazines illustrating the new words.
   - Write a poem or story containing a minimum of five words used correctly in context.
   - Design a matching or fill-in-the-blank quiz.
   - Classify words using a chart or graph (by parts of speech, number of syllables, etc). Include definition.
   -

Day Three

Targets Day Three

- I can identify the main characters in a story and describe their characteristics. (Literature 2.2)
- I can make text-to-text connections when thinking about elders. (L 1.1)
- I know why elders are important to a tribe or other community. (SS 6.1)
- I can describe how characters change in a story. (R 1.4)
- I can identify some specific expressions of culture in a book. (SS 6.4)
- I listen attentively and ask relevant questions. (SL 2.2)
- I work effectively and respectfully in a small group. (SL 4.3)

Before Reading Support Text

1. ***Set goals for understanding:*** prepare students to a) read a new story and think more about elders by comparing the elders in two different books, and b) notice clues about culture in these two books. Text-to-text connections can help us understand the stories and characters by thinking about their similarities and differences. Briefly revisit class chart "things we think we know about elders" while recalling details from Red Parka Mary.
2. ***Create a character map*** of Red Parka Mary. Sketch the character on white board or chart paper. Have students generate a list of attributes, or words that describe her character, supporting with details from the story (e.g. "Generous. She gives him bread"). Write the words on sticky notes. Add to chart.
3. ***Show a map of Montana Indian reservations*** and share the following information: Some clothing or household items from the book's illustrations or text might be clues about Mary's American Indian culture (e.g. moccasins, beadwork, stretched hide). Red Parka Mary is a story from Canada, but some Montana Indian tribes are located in both Canada and Montana, such as the Cree, Chippewa (Ojibwa), Kootenai, and Blackfeet. Cree Indians live on Rocky Boy's reservation, home of Chippewa and Cree tribes. The Flathead reservation is home to Salish, Pend' Oreille and Kootenai tribes. Blackfeet people live on the Blackfeet Indian Reservation. (map available online at http://www.opi.mt.gov/IndianEd2/Index.html) Many Native American cultures stress the importance of respecting and caring for elders. Ask students to talk about/list possible reasons behind such a practice. (EU 1, EU 3)

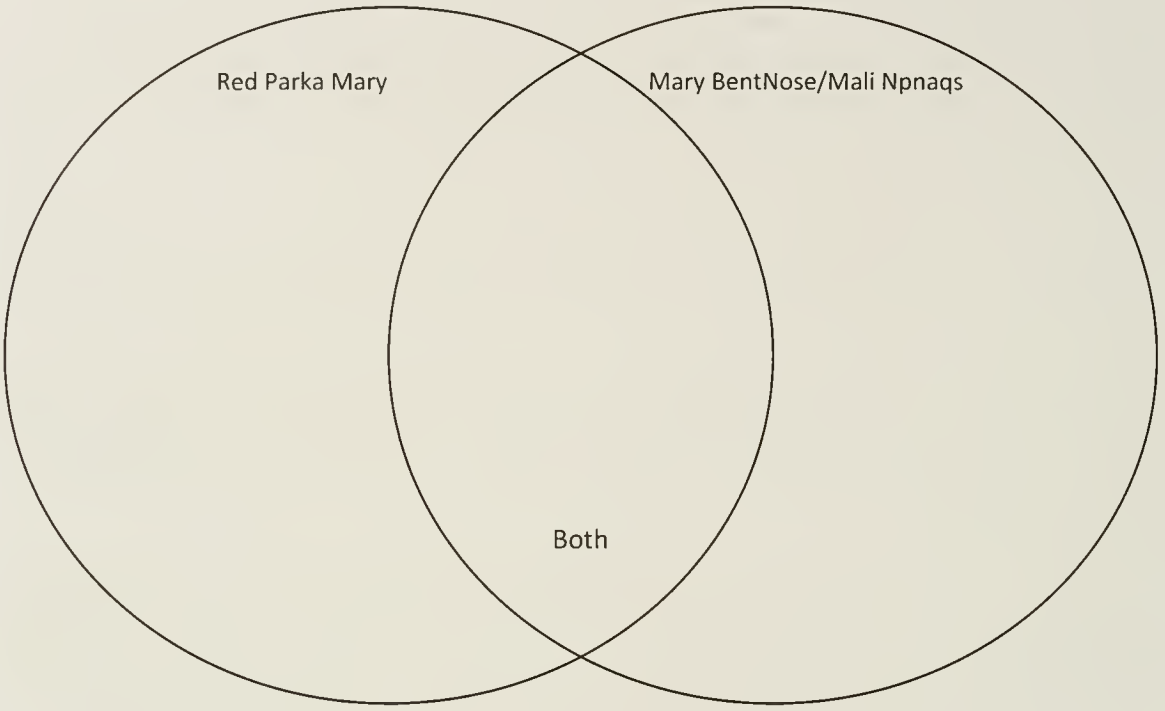
During – Read Support Text

4. ***Show the book*** *Mali Npnaqs: The Story of a Mean Little Old Lady* and share this information: One very important way people express their culture is by speaking their own language. Many Native languages are in danger of being lost because few young people are fluent speakers and the number of elders who speak the language is decreasing. But people are trying to save their Native languages. This book is written in Salish and translated directly into English, so the order of words in the sentences will sound different (allow students to look at Salish words and the pronunciation guide on the back of the book).
5. ***Read*** *Mali Npnaqs: The Story of a Mean Little Old Lady.*

After –Compare and Contrast Characters

6. ***Create a character map of Mali Npnaqs*** (as in step 2). Discuss the character traits exhibited by Mali Npnaqs/Mary Bentnose. Discussion should include these questions: What might cause Mary to behave the way she does? How does she change in the story? What makes that change happen? If we believed that objects had feelings and personalities, how would we treat them? (This is a great concept for setting classroom expectations for behavior!)
7. ***Make text-to-text connections.*** Draw a large Venn diagram (Fig. 2) on white board or chart paper. Ask volunteers to move sticky notes of "attributes" from character maps to the appropriate region on Venn diagram. Encourage class discussion during this activity. (EU2)

Fig. 2 Venn Diagram – Comparing Marys



8. ***Further explore the concept*** of respecting elders. Discussion questions might include:
    - Which character would students prefer to spend time with, and why?
    - What if Mali Npnaqs really keeps her promise?
    - How do students think it might feel to be elderly?
    - How should both of these elders be treated?
    - What are some ways we can show respect?
9. ***Create/synthesize.*** Offer a choice of activities for students to demonstrate understanding. Some options for students to consider:
    a. Illustrate a side-by-side picture of the characters showing character attributes. Draw yourself in the pictures treating the characters with respect.
    b. Write a poem or story about spending the day with one of the characters OR an elder you know. Describe ways you would show respect. Write details that tell how the character would act.
    c. With a small group, perform a short play in which a student meets and interacts respectfully with the characters.
    d. Create a Venn Diagram comparing an elder you know to one of the characters.
10. **For further investigation of Native language preservation…**

    - **Nkwusm School** - http://salishworld.com/index.htm

- Native Languages of the Americas: http://www.native-languages.org/index.htm#links

Day Four

Targets Day Four

- I can describe and demonstrate ways of showing respect to elders. (SS 2.5)
- I know how to introduce myself with a friendly handshake. (SL 2.2)
- I can tell what the word "elder" means. (R 2.6)
- I listen attentively and ask relevant questions. (SL 2.2)
- I work effectively and respectfully in a small group. (SL 4.3)

Reengage

1. ***Set goals for understanding*:** Prepare students to think empathetically about elders, and practice respecting elders with appropriate behavior, with introductory discussion such as the following:
   Stories like *Red Parka Mary* and *Mali Npnaqs* can help us understand the feeling and experiences of other people. We can imagine ourselves in other people's shoes, and that helps us to know how they might like to be treated.
   - What are some ways elders like the two Marys might like, and NOT like, to be treated?
   - How might our "First thoughts" about elders have affected our behavior toward them?
   - Why is it important to treat elders with respect?

   Remember to address the potentially sensitive topic of drawing attention to a person's age. **Remind students about safety regarding strangers**, and focus the conversation on interactions with elders they encounter when in the company of a guardian.
2. ***Role-play*** a friendly introduction and demonstrate examples of respectful behavior. Introduce yourself to a student and have them imitate the introduction. Include eye contact, a warm greeting, your name, and a handshake. Demonstrate the importance of speaking clearly and with appropriate volume. Model some polite conversation starters. (e.g., Inquiring after health, observing weather, complimenting appearance). Model good listening and responding. Then have two students introduce themselves to each other. Let the class practice for a few minutes. Return to whole group, role-playing in situations where respectful behavior is appropriate. Examples:
   a. **Opening doors**
   b. **Offering to help carry items**
   c. **Waiting for/asking the elder to go first**
   d. **Serving elders first at meals**
   e. **Helping to cross the street/step up a curb, etc.**

Write

3. ***Create/synthesize*** on 11x17 paper, students draw and/or paint an illustration of themselves showing respectful behavior toward an elder. At the bottom of the page, they should complete in writing the following two sentences: "We show respect for our elders because..." and "I respect my elders when I..."
4. **If planning a meeting with elders, have class prepare for meeting by composing list of appropriate conversation starters. Have students construct gifts or cards.**

Day Five

Targets for Day Five

- I participate in an activity that helps me connect to elders in my community. (SS 2.5)
- I can describe and demonstrate ways of showing respect to elders. (SS 2.5)
- I listen attentively and ask relevant questions. (SL 2.2)
- I know how to introduce myself with a friendly handshake. (SL 2.2)

Apply and connect

1. ***Coordinate*** with staff at one of the following organizations to plan a participatory activity with elders in the community. Encourage students to practice their friendly introductions and respectful behavior.

   Community Senior Citizen Center
   Local Council on Aging
   Local Elder Care facilities

   a. Consider inviting a group of elders into the classroom for a student-guided school tour. Follow with elder panel discussion designed to increase student understanding of aging issues.
   b. Organize a class visit to an elder program, senior citizen's luncheon or elder care facility to help out or read a favorite story.
   c. Ask students to bring a photo of an elder they know. Photocopy photos and allow students to decorate, color and write on their photocopies for a classroom gallery.
   d. Have students ask an elder to tell a story from the elder's youth, which the student will share with the class in their chosen format.

Write

2. ***Follow-up with writing*** as a whole class or independently. Have students describe their experience, emphasizing the ways they applied their new learning about elders, as well as ways their thinking may have changed (metacognition). Take dictation on chart paper. Read aloud. Consider transferring to a journal for a student-illustrated travelling book.
3. ***Look for connections back to texts***, such as asking students if their thinking changed, if they were reminded of the two book characters, whether they noticed any expressions of culture in clothing, language, etc.

Some tribal resources:

- Salish-Pend d'Oreille Culture Committee Elders Cultural Advisory Council
  PO Box 550, St. Ignatius, Montana 59865 - Phone: (406) 745-4572 sti4573@blackfoot.net
- Soaring Eagle www.soaringeagle.org Heritage Living Center
  2232 Tongue River Road P.O. Box 598 Ashland, Montana 59003
- National Indian Council On Aging, Inc. (NICOA) info@nicoa.org
  10501 MONTGOMERY BLVD NE, SUITE 210 ALBUQUERQUE, NM 87111 Phone: (505) 292-2001
- Wisdom of the Elders Radio Series Programs- oral history, storytelling, music, etc
  http://www.wisdomoftheelders.org/program302.html

Assessment

- Day One: "Thinking Guide" Student writing and illustration includes relevant details from text.
- Day Two: Student work illustrates main characters and events of the story using details from text.
- Day Two: Student correctly defines a selection of unfamiliar words from the book: ***Parka, chokecherry, moccasins, toque, brimful, shuffled, chuckled, generous, bunions, snare, supple, bundle, awkwardly, stammered, Buckingham Palace, Fort Knox, demanded***
- Day Three: Student can list /illustrate several reasons elders are important to a tribe or community.
- Day Four: Student uses the word "elder" correctly in discussion or illustration.
- Day Four: Student shows respect to elders during interaction or role-play.
- Day Four: Student performs friendly introduction and handshake during interaction or role-play.
- Days One through Four: Student demonstrates attentive listening.
- Days One through Four: Student's questions and comments are relevant to discussion.
- Days One through Four: Student works effectively and respectfully in a small group.
- Day Five: Student participates respectfully in an activity with elders in community.

Vocabulary

Parka, chokecherry, moccasins, toque, brimful, shuffled, chuckled, generous, bunions, snare, supple, bundle, awkwardly, stammered, Buckingham Palace, Fort Knox, demanded

Extension Activities

Become a Pen Pal with an elder
Invite elders in throughout year to tell stories or help with projects
Remember elder friends at holidays, etc.
Student-created "biographies" of elders
Organize a visit to help serve a meal at a senior citizen's hall or elder facility
Traveling book based on whole-class writing about the participatory experience

Bibliography

Eyvindson, P. *Red Parka Mary.* Illustrated by R. Brynjolson. Winnipeg, Manitoba: Pemmican Publications Inc. 1996.

Arlee, J. *Mali Npnaqs: the story of a mean little old lady.* Illustrated by T.J. Sandoval. Pablo, Montana: Salish Kootenai Press. 2003.

Other books with elder/child relationships:

Bunting, E. *The Wednesday Surprise.* Illustrated by D. Carrick. New York: Clarion Books. 1989.

Fox, M. *Wilfred Gordon McDonald Partridge*. Illustrated by J. Vivas. San Diego: Kane-Miller Books. 1989.
Juster, N. *The Hello Goodbye Window*. Illustrated by C. Raschka. New York: Hyperion Books. 2005.
Mora, P. *Pablo's Tree*. Illustrated by C. Lang. New York : Simon & Schuster. 1994.
Nicholson, C. D. *Niwechihaw: I Help*. Toronto: Groundwood Books House of Anansi Press. 2008
Polacco, P. *Mrs. Katz and Tush*. New York: Bantam Doubleday Dell Books for Young Readers. 1992.
Spang, B. *The War Shirt*. Illustrated by T. Anderson. Barrington, Illinois: Rigby. 1999.

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